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SAGA OF INDIAN SCULPTURE

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OF
INDIAN SCULPTURE

By

K. M. MUNSHI

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PREFACE

The first draft of this work, intended to be published by the Bharatiya Vidya Bhavan, was, at the request of Shri A. Goswami, published as an introduction to the first edition of the *Indian Temple Sculpture*. Since then I have incorporated some minor changes in the text and added many new illustrations. My thanks are due to the Director General of Archaeology to the Government of India, Government of Uttar Pradesh, Lalit Kala Akadami, Sarvashri S. K. Saraswati, N. K. Bose, S. K. Jana and S. Mitra who have kindly lent me photographs and blocks. I am also grateful to the staff of the Bharatiya Vidya Bhavan and the Associated Advertisers and Printers Ltd. for preparing the notes on the plates and seeing the book through the Press.

K. M. MUNSHI.

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ORIGIN AND PURPOSE OF INDIAN ART

I ONLY write about Indian art as one who enjoys its beauty and senses its greatness. At the same time, I have found the genius of India reflected with greater power nowhere else than in its philosophy, literature and sculpture. And nowhere except in sculpture has it been expressed with such unbroken continuity to display the ageless spirit of the Indian culture.

In our days, the critical appreciation of the ancient Indian art began with European savants ; naturally, therefore, they used such terms as were already familiar to them ; and that is how Indian art came to be labelled as religious.

In fact, however, it is not religious in the sense in which the European art of the Middle Ages was religious, that is, other-worldly ; nor is it secular in the modern sense of giving no more than aesthetic pleasure. India did not look at life in compartments ; nor did it recognise the domains of art, religion, philosophy and mystic experience as separate. Our forefathers viewed existence as a whole ; matter, life, mind and spirit, each involved in the other, each integrated with the other in an harmonious pattern.

Our outlook on life was based on an all-pervasive *Dharma* with four fundamental values of *purushartha*. They were *dharma*, in the narrow sense of religious merit ; *artha*, the means for the attainment of desires ; *kama*, desire ; and *moksha*, the absolute integration of personality which released a man from the bondage of desires.

Both the literary and plastic arts of India have, for their aim, the fulfilment of one or the other of the *purusharthas* so that it might be brought into a homogeneous pattern with the rest to secure the integration of the human personality. In this scheme of things, nothing is omitted. Even sin has a place as no more than an obstacle to be overcome in one's journey towards the goal.

The amorous sport of Radha and Krishna in the *Gita-Govinda*, and the terrifying vendetta in the *Duhshasana-rudhirapana*, have as much a place in literature as the Apocalypse in the eleventh canto of the *Bhagavad-Gita* and the search for the All-pervading Consciousness in the *Brahmasutra*. Similarly, this unrestricted vision of existence is symbolised in art as much by the curving beauty of the foliage and the grace of the proud-stepping lion, as by the chaste nudity of the Yakshi, the ecstatic embrace of amorous lovers and the perfect calm of the liberated soul and the terrific cosmic dance of Shiva.

Possibly about the first millennium before Christ, the fusion between the Aryan and the non-Aryan elements in the populations began. With that also began the fusion of the two pantheons and their religious outlook and rituals and the sacred fire of the Vedic Aryans was supplemented by the non-Aryan icons. The abstract symbolism of *Yajna*, of the sacrifice, was also generally replaced by the *Puja* of the icons. "An image or a *yantra* (device)," according to the *Divyavadana*, "is a piece of psychological apparatus to call up one or the other aspects of divinity." As a result, religious merit came to be acquired by purchasing or getting sculptured an image, building a temple and installing the image in it and doing its *Puja* or having its *darshana*.

Indian sculpture, therefore, was almost synonymous with iconography. Although Indian architects built palaces as well as temples, the former were more likely than not made of wood or other perishable materials. Not a single palace or other secular building of the early period of Indian history has yet been discovered, or is likely to be discovered ; the houses of the gods, on the other hand, came to be made of stone or cut out of rocks. To-day, they remain the only witnesses of the architectural grandeur of ancient India.

In India, art found its home in the temple which was not only the physical core, but the soul of the community. It was not a monastery of the ascetic, nor the fortress of the priest claiming semi-divine power, but the home of *Dharma*. The shapes and forms of its sculpture and the colour on its walls only recorded the heart-beats and the spiritual aspirations of a vigorous racial life.

This meaning and significance of the temple has persisted from age to age, though its materials have changed from bamboo to wood, from wood to the living rock, from the living rock to stone, brick, and marble built into edifices.

II

When the worshipper spies the spire of the temple at a distance, he breathes a sigh of relief. The journey's end has come. As he passes through ancient trees, or looks at the river running by, or at the lake in front, the beauty of nature uplifts his soul and the sordid world is left behind, if not forgotten. As he comes nearer, he is overwhelmed by the massive front of the temple, and then by its high-springing spire. The shapes and figures of gods, men, animals and foliage on the temple walls spring before his eyes into vivid form, and the varied richness of the Creation is about him. Then, as he observes one figure after another and follows with interest the successive meaning of the Puranic episodes depicted on the walls, his sub-conscious mind embraces both the history and the hopes of his race. He recognises his favourite gods. His heart turns to them in thankfulness or expectation. He becomes one with them.

As he enters the temple, he is overcome by the grandeur of the inner dome. His pilgrimage culminates in the *garbha-griha*, the inner shrine. Its coolness and fragrance, so different from the worldly experience that is his, suppresses for a moment the vital movements of his body. Out of the surrounding darkness there rises before him the almost imperceptible outline of the deity as the flickering lights throw shifting shadows on it. He is overwhelmed by his own insignificance.

He sees the deity. He finds the fulfilment of the aspirations, which have so far remained inarticulate, becomes articulate in those outlines. He feels that he is in a higher world surcharged with divine power. When he bows before the deity, he feels himself in the presence of God.

Then he sits or stands in front of the image, flowers in hand. He closes his eyes, repeating the magic formula of invoking the deity. He sees in his heart the deity in its form which association and imagination have shaped for him, or the prayers, if he understands them, describe. Then he opens his eyes and sees the image in the flaming colours of the very form which he saw a moment before in his heart.

This is the purpose of the sculpture image. It stimulates the worshipper's imagination, vivifies association, gives his aspirations a shape. By its divine touch, a living, inspiring presence is brought into his life. "The features of the image," rightly says the *Manasara-Shilpashastra*, "are determined by the relation between the worshipper and the object of his worship."

Indian art has to be viewed as associated with the spiritual needs of the hundreds of generations the temple was intended to serve.

III

The traditions of Indian art have been continuous. In the course of time they have assimilated new elements, rejected old ones ; evolved fresh conventions, and elevated crude popular art into stylised perfection, given back the perfection in some form or the other, even to the art of the toy-maker. But their central purpose, and its association with the temple, have remained the same throughout.

Throughout the period we are dealing with, the architect *sthapati* was a learned man. The *Shilpashastras*, the text-books of the craft, were as much his monopoly as were rituals or medicine. Throughout the country he had a common heritage inspired by a single mission.

Executing an image or a temple is as much a sacred ritual as sacrifice or *Puja* ; it is to be accompanied by the chant of *Vedic mantras*. When the piece of art is complete, life, sanctity and divine power have to be brought into it again by religious formulae.

The artisans who worked under the architect—the surveyor, the designer and the craftsman—also belonged to certain caste-guilds which specialised in temple-building. His skill and technique were perfected by training handed down from generation to generation. And it was the caste-guilds to which such artisans belonged that were pressed into service by the royal dynasties which were anxious to build great monuments in all parts of India. The differences in plan and technique arose either because of the difference in local traditions or on account of external influences as in the North-West of India.

From the rise of the Harappa culture, five thousand years ago, till the end of the creative age of Indian art, the tradition was a living inspiration, not a dead ritual. Except in those parts

of the country where Hindu art came to be denied the patronage both of the royal courts as well as of the rich patrons, vitality was imparted by the architect or the guild by means of a change in emphasis or shape, by some re-orientation which became necessary on account of some great ruling movement, or insisted upon by some great individual artist.

Each craftsman was no more than a link in the chain of the traditional heritage which was derived from Vishvakarman, the ancient father of the art. The skill and reputation of the best of them, however, lay in making an image which should be instinct with life and movement. In this creative process, he had not merely to carve a copy of older image, but to convey to his contemporaries the significance of the life and mission of the god for whom the image stood. Even that was not enough. The image had to take the soul of the worshipper to higher plane. The craftsman had, therefore, not only to bring out the spirit and mood of the deity, but so to symbolise him in action that they could speak to the worshipper, move him to his depth and give him hope, strength, and solace.

IV

The roots of Indian art can be traced to the paleolithic and neolithic ages. However, when we come to the chalcolithic age, some 5,000 years ago, in which both stone and copper implements were in use, we find in India an art comparatively well-advanced for the then age of man on earth. The Harappa culture, of which it was the expression, dominated the river-valley settlements in the whole of North Western India from the Punjab to Saurashtra.

It was a mature art as we find it in the two torsos of red stone (Pl. 3) and grey slate (Pl. 2a) found at Harappa ; in the terra-cotta figurines of the semi-nude Mother Goddess (Pl. 1) with heavy bust, thin waist and rounded hips, dressed in elaborate head-dress, *mekhala*, or the girdle and ornaments like *chhanavira*, the characteristics which we see in many of the female figures in all succeeding centuries ; and in the bust of the priest (Pl. 2b) clad in a painted mantle, perhaps the ancestor of the stone Yaksha. The seals depicting Pashupati (Pl. 4a) are the earliest known ancestors of the Shiva icons and images which have adorned countless temples since then.

It is more than likely, as is held by many scholars, that the people of the Harappa culture had close contacts with the early Sumerians, particularly the proto- and pre-Sumerians of Kish. Coomaraswamy suggests the possibility that India was the cradle of the art which later found expression in the richer art of Syria and Western Asia as a whole. It is equally possible that the early chalcolithic culture extended over the whole area, from the Adriatic to Japan from 4,000 B.C. to 3,000 B.C., and that the early arts of India, Sumer and Babylonia were its regional developments.

V

The progress of art is always associated with the sweeping movements of the Spirit, so that it would be misleading to divide it, though there is convenience in such division.

The image-cult in India, so deeply rooted in our life, must have begun long before the days of Harappa where the images are already stylised. The Harappa Culture (c. 2,250 B.C. to 1,500 B.C.) was followed by the Vedic period (c.-1,500 B.C. to 600 B.C.).

The recent excavations in Rupar, Hastinapur, Delhi and Mathura, disclose that about 2,000 B.C. the Harappa culture was moving in a southernly direction from the Indus valley through Saurashtra. At that time the basin of the Ganga was occupied by the people whose characteristic material evidence is the ochre-coloured ware. A little later, the Punjab and the valleys of the Ghaggar (the Vedic Sarasvati) Ganga came to be occupied by the people using the painted grey-ware, now identified as the Vedic Aryans.

The principal object of worship of the Vedic Aryans was fire as installed in the sacrificial altar, the pre-historic ancestor of the temple. But effigies of the Vedic gods are also alluded to in the *Rigveda*, where there is a reference to one of Indra, to another of Varuna, clad in golden mantle, and possibly to that of Rudra, who was identified with Shiva.

In spite of the worship of the cosmic powers which the Vedic religion favoured, the Harappa deities Pashupati and the Mother Goddess continued to be worshipped by the older races. With the fusion of races, they re-emerged under other names and different associations as the gods and goddesses of the new Indo-Aryan pantheon. In the *Rigveda*, the goddesses Prithvi and Aditi, Usha and Sarasvati were worshipped. When the non-Aryan cults were elevated into the Shiva and Shakti cults, the Mother Goddess became Amba, the Mother, and Lalita, the Charmer, of the Shakti cult.

From out of this popular consciousness rose the concept of the great god Shiva and his equally great spouse; of the eternal male and female principles, the inseparable powers representing creating in its dual aspect.

The effigy of the Mother Goddess, as known to pre-Aryan India, was adopted to represent some Vedic deity—perhaps Aditi. Material evidence to support this belief, however, has not been found so far. The gold repousse image of the nude goddess, (pl. 5a) recovered from the Vedic mound at Lauria Nandangadh, has the unmistakable characteristics of the Harappan Mother Goddess, the predominant breasts, the large rounded hips and the girdle, *mekhala*, which had already come to be recognised as sacred in the *Atharva-Veda*. She is the beginning of the dream of fair women which inspired Indian artists for over two thousand years. This effigy is placed between 700, and 800 B.C. It may be of a later date ; it is difficult to say. Similar images have also been found in the *stupa* at Piprawa (c. 400 B.C.) and Tilpat, near Delhi, at the same level.

We find from the terracottas that the ancestral forms of the sculpture of the later Maurya, Shunga and Andhra periods were also in vogue in post-Vedic and pre-Mauryan times, about 600 B.C.

The Harappa culture was, therefore, related on the one hand to that of the early Sumerian and Babylonian and, on the other, to the Mauryan Art of India.

THE MAURYAN ART AND AFTER

Beautiful Sanchi—Gorgeous Amaravati

A NEW AGE began for India with the sixth century as a result of the impact of the Vedic culture upon indigenous non-Aryan cultures. About c.544 B.C., Bimbisara of the Haryanka dynasty succeeded to the throne of Magadha.

Magadhan imperialism (c. 600-75 B.C.) was the creation of several major dynasties : the Haryankas, the Nandas, the Mauryas and the Shungas.

II

It was the age of Buddha and Mahavira ; of Panini and Kautilya ; of an elaborate edition of the *Mahabharata* grown out of the original ; of the *Ramayana*, the *Gita* and the *Jatakas*.

The Mauryan school of art, a convenient term, was essentially a North Indian art, associated with the rise of Magadhan imperialism. Its outstanding characteristic was the partial displacement of terracotta and wood as sculptural medium by stone. In this age, the *vedi*, where the sacred fire was made, was also replaced by the *stupa* and rock-cut cave architecture came into vogue.

It was not a foreign art. No doubt it shared with the whole of Western Asia a common origin in pre-historic traditions. But in technique, design, form and purpose, it was essentially Indian. The art had a two-fold tradition, one, of the royal courts found in Ashokan pillars, the other of the Yaksha cult images and the terracotta Mother goddesses.

Some extraordinarily good specimens of this school have survived. Among them are the colossal Yakshas of Parkham (Pl. 5b), Pawaya (Pl. 4b, c), and the Yakshi of Dedarganj (Pl. 6), and Besnagar wearing the typical Harappan and Vedic *mekhala*, the archaic mother-goddess transformed into an artistic human figure of imposing proportion ; the pillar sculptures, including the lion-capital of Sarnath (Pl. 7) with ' upturned lotus leaf ' motif, the elephant effigies at Kalsi (Dehra Dun) and Dhauli near Bhuvaneshvar (Pl. 10b) ; the *mithuna* effigy, carved on the railings enclosing the Bodhi tree (Pl. 9) at Bodh-Gaya worshipped by Ashoka, and which his queen, Tishyarakshita, wanted to destroy ; and elephants and *makaras* (Pl. 10a) of the Lomasa Rishi cave at Barabara hills in Bihar.

All these sculptures have been generally placed in the third century B.C. Another opinion places them in the post Mauryan period. These stylised images represent an advanced stage of art which must have taken centuries to reach their developments. If the late Vedic period is placed in about 900 B.C., the process must have taken close on five hundred years.

The *linga* with the figure of Shiva carved on it called *Lingodbhava* appears to have been in general use during the Mauryan period. However only one specimen of it has survived to indicate what it must have been like. This powerful effigy of the Gudimallam Shiva (Pl. 13) has been placed in the first or second century before Christ.

III

What is called the Shunga-Kanva School of Art does not differ organically from the Mauryan School, but is a continuation of it, though both the formal and spiritual traditions of the Shunga-Kanva art are opposed to those of the Mauryan art and differ alike in direction, technique and significance.

Throughout the period ending with the Kanva art, the older deities continued to be popular and their worship became an expansive movement.

All these impulses found their expression in greater demand for icons and decorations of an ever richer variety in which to immortalise devotion. The outstanding monuments of the Shunga-Kanva period include the sculptured railings and gateways of the stupa of Bharhut (Pl. 14, 15) (2nd century B.C.) ; the reliefs of the Bodh-Gaya railings (Pl. 8) in Bihar ; the reliefs of the Rani Gumpha cave in Orissa (c. 100 B.C.-A.D. 1(Pl. 16a)) ; the Ayagapata of Lonasobhika (Pl. 16b) in the Mathura Museum ; and finally, the panoramic view of life, exquisitely carved on the railings, pillars and the gates of the *stupa* at Sanchi.

The Shunga-Kanva school viewed the human body as the centre of life. It attempted to reproduce on sculptured stone not only the actual features, but the feelings of living men and women portrayed against the beauty and harmony of their lives.

The illustrations in spite of the medium of stone, became moving pictures of episodes narrated with dramatic art.

The art of the Shunga-Kanva period is not a religious art. The seductive women and leonine men of Bharhut are certainly not other-worldly beings, sicklied o'er with the pale cast of the Buddhistic disgust for the world. No doubt it was patronised by religious men and women, and religious themes gave it scope. But it was life in stone ; praying women (Pl. 17) men and gods, riding, conquering expressing characteristic moods; animals in realistic or stylised shape (Pl. 18); armies, fortresses, processions (Pl. 19); ineffable beauty as expressed in the head of a small horse, more noble than any to be found on a race-course.

It is a far cry indeed from Parkham Yaksha to those of Bharhut and Sanchi and from the Bhaja Mandhata to the delicately chiselled Indra of Bodh-Gaya.

Nothing was beyond the skill of these artists now, neither battle-array nor the vivid delineation of episodes. They could unite a tender naturalism with idealism as never before. And in the doctrine of transmigration, they had discovered a unity of creation which inspired them to weave animals, trees, and men and women into the harmony of collective life.

Finally, there is the Vrikshaka, whose stylised graces, heavy bust, small waist, *mekhala* and the *tribhanga* posture, are so unified and toned down that she is not merely a piece of sculpture, but a superb woman. Hanging by the branch of a tree, she is ready to jump down to the earth and with nimble feet to escape your hands and climb another ; a dream woman such as a poet might love to imagine.

Mathura, situated as it was on the highway between the North and South, was already a great centre of art before the Christian era. Here was the meeting place of many religious cults and from here religious and cultural influences spread all over the country. We can observe its early efforts in the inscribed lion-capital dedicated by the Queen of Rajubala (Pl. 23a) ; in the sculptures of the Jaina stupa at Kankalitila in Mathura ; in a series Jaina tablets of homage ; and in a number of Yakshi pillar figures, termed *stambhaputtalikas*. (Pls. 21, 22) The donors might be devoted Jainas ; and their creed might be ascetic, but the artists remained artists. They were never able to forget their favourite Yakshis and Naginis.

IV

On the death of Alexander, his Greek generals carved out principalities on the borders of India. In their wake, Hellenistic art spread as far as the banks of the Indus. But it was only later under the Bactrian Greeks, the Parthians and the Kushanas, who at one time or the other, ruled over Gandhara that the Hellenised school of artists, called the Gandhara school was (Pl. 23b) to develop.

Before the Christian era had begun, the Empire of Magadha had fallen to pieces. A little later, Kadphises, of the Yue-Chi or Kushana tribe, occupied Kabul. His son, Wema Kadphises, founded the Kushana Empire in North West India, which reached its zenith under Kanishka (Pl. 25) whose accession is placed in A.D. 78 or A.D. 142. In the hands of Kanishka's successors, however, their empire too disintegrated.

At the beginning of the Christian era, however, Mathura was conquered by the Kushana rulers, who were active patrons of Buddhism. Till then, Buddha had been represented by such symbols as footprints, umbrellas, *stupas*, trees, and elephants ; for it was believed, that his presence, was too sacred to be made visible. But the cult of the *Puja* deeply imbedded in the Indian heart, created the urge to worship Buddha in human form and it was not long before his images were in great demand.

The images of Buddha made their first appearance in the Bimaran Casket (c. 50 B.C.) and in the coins of Kanishka (Pl. 23c).

The first image of Buddha in stone, however, seems to have been fashioned in Mathura on the lines of the images of Jain Tirthankaras. Both had derived their descent from the old Yaksha or Naga images. That same motif can be seen in the early images of the Parsvanatha as also in those of Buddha.

The Mathura school advanced rapidly both in spirit and technique. Its products were no longer static, but seemed to emerge from the frame as though to meet the worshipper. One of the earliest known images of Buddha, scupltured by the Mathura sculptor which has survived is clearly evolved out of the Yaksha image. This is the colossal standing figure dedicated by Friar Bala (Pl. 26) in the third year of Kanishka, now in the Sarnath Museum. The Katra Buddha (Pl. 27) was the next great step in the advance made by this school.

But the outstanding sculptures of this great age of the Mathura school are the Parsvanatha (Pl. 28); the Mother and child (Pl. 31a) and the Shalabhanjika, with her body of soft living flesh. Of them all, the most superb piece is what is called the Bachanalian scene (Pl. 30). The body of the intoxicated woman is like that of the Shalabhanjika, every limb being carved in sensitive lines. Her left arm is over the shoulders of a servant who holds a cup. Her face is flushed in self-complacent drowsiness. A man tries to lift her by the right arm. A companion stands by with the finger of her right hand touching her forehead, which seems throbbing. Here truly is a living picture in stone.

V

We can perceive an un-Indian technique in the surviving pieces such as the Gandhara Buddha with the Roman mantle, the Sahari Bahlol Bodhisatva, and in the Gandhara Yakshi. The Gandhara influence seems to have spread to many centres of art in India as is shown by the heavily draped and over-pampered Amaravati Buddha. These were attempts by foreigners who had been trained in the Hellenistic tradition to make Indian images to which they could not give the Indian soul. When placed side by side with Indian sculptures, they look fantastic.

The West knew the art of the perfect form, but not that of making the dynamic image which can speak to the spirit of the beholder. The Indian artist was aspiring to transcend sense perception as well as the mental picture ; the Gandhara school only gave him that one element to which he attached but little importance.

The statue of Kanishka (Pl. 25) now to be found in the Mathura Museum, does not belong either to the indigenous school or to the foreign school of Gandhara. It was the product of a school which, probably established in Mathura, derived its inspiration from Central Asia.

The Gandhara School, however, was prolific. It produced numerous images of Buddha and of the Bodhisatvas. It also depicted various episodes from the life of the Buddha.

VI

The national movement of resistance against the foreign conquerors was led by the Satavahanas of Andhra. This dynasty, founded in 220 B.C. rose to eminence in the first century before Christ. Under Gautamiputra Satakarni, who ruled between c. A.D. 106-131 it reached the zenith of its power. On the decline of the Kushana Empire the Bharashiva Nagas also became one of those ruling dynasties in North India, which were helping in the national resistance. It was during this period that the human aspect of Shiva and His picturesque family came to dominate the national mind.

During this period, too, and in spite of the decline of the Kushana power, the Mathura school dominated the country. The Western school was represented by the caves at Kanheri, and Karle (Pl. 31b, 32a, 32b, 33) and the recent finds in Gujarat. It was in the Krishna-Godavari delta, however, that the Andhra School reached its perfection.

The Andhra School is represented by the carved railings from Jaggayyapeta and Amaravati (Pls. 34, 35, 36a) (100 B.C. to A.D. 200). Its later achievements, though distinctly inferior to those of the first named, are found at Nagarjunikonda in two stages, at Ramireddi-palli and at Goli.

The Andhra School undoubtedly began under the influence of the Shunga traditions. It borrowed some elements from the Gandhara School but it evolved a style of its own.

This School produced some remarkable masterpieces at Amaravati and Nagarjunikonda where the life of the Buddha is dramatised in stone with marvellous craftsmanship ; there is also a series of *mithuna*, ' amorous lovers,' being some of the finest that have been discovered so far.

In sculptured scenes of Buddha leaving his home or as the conqueror of worldly desires and of the four compartmented panel of the Nativity the human figures are flexible.

The last named relief depicting the birth of Buddha is a masterpiece. In one of the compartments Queen Maya, the Buddha's mother, is lying in a graceful pose, dreaming of the six tusked white elephant which is about to enter her right side. She is almost happily avid of the joy that is to come.

In the next panel she is standing holding a branch of the *sal* tree in the Lumbini grove. She stands gracefully, more gracefully than the Vrikshaka, as the mother of the God would be at the moment of the supreme event. The gods stand with a piece of cloth ready to receive the new-born infant, while women attendants wait upon the queen.

The Andhra School had little concern with renunciation, ethics or Yoga. Its creations were dominated by the joy of life. Frankly sensuous, almost bursting with dynamism, the human figure represents its most brilliant phase. The figures of the woman display lovely and passionate poses ; their gait is rhythmic ; their bodies sway in grace.

In fact, the Andhra school was a link between the Shunga and the Gupta schools which preceded it and the Pallava school by which it was followed. Its influence also spread over the whole South and Ceylon, Indo-China and Java.

VII

Sculpture was now as wide and varied as life itself weaving men and women, trees and animals into one collective existence.

At Bodh-Gaya stolidity gave place to swaying, graceful movement. At Sanchi gaiety and vivacity were added to the swinging movements, to express the joy of life (Pl. 20).

The art at Karle attained strength and dignity portraying men and women with their feet firmly planted on earth (Pl. 32b, 33).

More than even those of Sanchi, the reliefs of Mathura express the sheer joy of life (Pls. 21, 22).

There is an all-pervading serenity or cheerfulness and the sculptured ladies make love or display their charms with frank innocence. At Amaravati they are coquettish ; ecstatic joy and wild passion have taken possession of them.

There is very little of other-worldliness in these sculptures. Voluptuousness and passion are as important as grace and spiritual calm.

Thus did Indian art attain mastery in the technique of expressing the subtle, violent or serene moods of men and women, and not merely in figure and face, but in symbolic movements expressed through the shaded curves of the stone.

THE GUPTA CLASSICISM

The Western School, Immortal Masterpieces

AT THE beginning of the fourth century of the Christian era, no single great power dominated India. The Kushanas, the alien rulers, had either disappeared or receded into obscurity. The Andhras were on the decline. The Nagas ruled over Mathura.

With Chandragupta I, the founder of the Gupta Empire, Magadha had again attained imperial status. His brilliant successors, between c. A. D. 335 and 500 were the architects of the Classical Age.

Samudragupta (c. A.D. 335-375) asserted his military supremacy over India ; he also revived the practice of the *Ashvamedha* sacrifice and by his lavish patronage stimulated learning, art and culture. He not only founded an empire of strength, but released forces which made India a power-bound unit with a mission which inspired its culture to high achievements.

The hegemony of the Gupta Emperors, accepted by most of the states in India for about 150 years, gave the country immunity from catastrophic wars, both internal and external. A few decades of peace released wealth and enterprise, directed the genius of the people into constructive channels, and created a national tradition of culture. There was a triumphant upsurge of the classical spirit and the worship of beauty in all its forms filled the air with joy.

Unhappy memories of the barbarian incursions were forgotten and the past was read by an enthusiastic present in happy enough terms so as to become its unfailing inspiration. Literature as represented by the *Shakuntala* and the *Meghaduta* and art in the Sarnath Buddha, (Pl. 37) the standing Buddha of Mathura (Pl. 38) and the Udayagiri Varaha (Pl. 46) assumed beauty, power and significance of form. The traditions and the techniques of the pre-Vedic, Mauryan, Mathura and Hellenistic schools were fused together in this Gupta art.

By the end of the fifth century, when the Huns had inflicted shattering blows on north India, the Empire began to disintegrate. The artistic traditions often called post-Guptan, however, continued to flourish in many parts of the country.

II

One of the greatest achievements of the Gupta art was the perfecting of the image of the Buddha by so moulding the lines of the human body as to express high spirituality. It was the Mathura School that may well have taken the first step towards it.

As early as the second century, as may be seen from the Katra image of Buddha, (Pl. 27) with its heavy folds of drapery, the imagination of the artist was bent on portraying not only the physical proportions of the Buddha but the significance which lay behind his personality. The Gupta artist went a step further by eliminating the folds and introducing the diaphanous robe (" wet drapery style ") in which the robe appears to cling to the body almost without folds. The halo of the earlier images was also transformed into an elaborately carved disc.

The Gupta School attained its perfection in the seated Buddha at Sarnath (Pl. 37), the standing Buddha at Mathura (Pl. 38), the copper image of the Buddha found at Sultangunge and the head of the Buddha with its inexpressibly sad but lovely face (Pl. 29).

In these masterpieces, the art of the period found its highest fulfilment. By making it instinct not only with life, but with a spirit which rose superior to the portrayal of body, it invested the image with character, mood and meaning. Through such images the spirit of Buddha spoke to the beholder, uplifted his nature to a higher plane and gave him a momentary glimpse of what he himself had realised.

These masterpieces have to be seen under the awe-inspiring dome of the chaitya hall or in the still darker *garbha-griha* to realise the extent of the power which they were capable of wielding over human minds.

The photographs of the Sarnath Buddha (Pl. 37) do the image less than justice. As I stood before it in the dim light of the museum hall and gazed at the face so divinely noble, I was struck by the purity of its lines. It was so human and yet without any earthly taint. It was like a full-blown lotus in its delicacy and in the grace of every line.

The eyes, perfect in shape, are closed as if seeing beauty which remains unseen by mortal eyes. The eyelids look so sensitive as if they would open at any moment. The mouth, so delicately shaped, is lovely. It is not the face of an ascetic ; nor of a man of learning, nor even of a handsome lover. It is more eloquent than the words of noble meaning which once issued from it. It has less than a half smile on it. And it glows with the light of an unfading joyous serenity.

There is surpassing tenderness, which is neither pity, nor compassion, but is such as we dream of on the face of a long-lost loving mother. It speaks in sweet, silent accents of the bliss which is self-experienced, yet infectious.

As I looked at the face as if hypnotised, the lips just parted in a half-smile. The eyelids flickered, and the music of a world which knows neither sorrow nor sadness was about me.

The standing Buddha of Mathura (Pl. 38) has a family likeness to the Sarnath Buddha. But the mood is different, it is meditative. The lines of the body are so delicately carved as to indicate the withdrawal of the senses in accordance with the mood. The modesty of the pose is also in sharp contrast to the loftiness found in the later images of the gods.

III

The sense of power, strength and vigour of an age welded by a classicism which comes of self-restraint blended with naturalism and refined by the idealistic touch, was reflected in the images of the *avataras* and of the gods and goddesses of the Puranic pantheon.

The times abounded with kings and prosperous devotees who were anxious to express their faith in the Puranic beliefs through the worship of beautiful images. The demands made by them led artists to create individual masterpieces. Distributed all over India, they prove that there were regional schools of art, influencing each other, and evolving varying shades of technique under the nation-wide urge of the Gupta traditions.

The facades of the temples became a living media for the illustration of the Puranic themes. The sculpture was ' a legible pictorial script,' through which the masses received education in religious subjects and imbibed the symbolism and the truth of their faith.

The Varaha and the Narasimha *avataras* of Vishnu were popular, and some of the heroes and heroines of the *Mahabharata*, accepted as living embodiments of a vigorous life, also became favourite subjects of art. But Shiva continued to occupy the highest place in the popular devotion. His son Karttikeya, Skanda or Subramaniam, also assumed a prominent place as the god of war.

In the Krishna-Govardhanadhari pillar of Mandor (c. 4th or 5th century A.D.) the Gupta Art is characterised by a lively, primitive fluidity, but that it was soon to develop balance and restraint can be seen in the Ganga-Devi panel from Besnagar (c. A.D. 500 Pl. 36b) A growing vividness is also found at Deogarh in the *Ramayana* panels of the temple (Pl. 39) and in the magnificent Anantashayanam (Pl. 40) which while combining vigour with grace, delineates the Vishnu resting on Ananta, Eternity, and swaying on the waves of the Cosmic existence.

We have the landmarks of the art in the Narasimha from Besnagar (Pl. 44a) ; the Karttikeya (Pl. 42) of the Bharat Kala Bhavan ; the superb bronze image of Brahma from Mirpur Khas ; the Bodhisattva, vigorously but delicately moulded, and displaying a glowing softness ; the exquisite torso of the Sanchi Bodhisattva ; and the Sun god from Gwalior, (Pl. 43b) who, to quote Basham ' cheerfully smiling looks straight-headed at his worshipper, his right hand raised in blessing, the god of a good-natured happy people.'

The image of Karttikeya, (Pl. 45) recently found at Kanauj, with its look of benign dignity, is one of the noblest images of the deity to be discovered so far. Its dignity is tempered by innate goodness and self-conscious vanity, its half-smile being sweeter than any I have seen on a human face. The symbolic act of feeding the peacock adds a rare touch of naturalism to the figure.

But the Puranic masterpieces, great as they are in artistic execution and in their expression of power and mood of the age, are to be found in the two images of Vishnu's incarnations. One of them is the Gwalior Parashurama (Pl. 44b). The whole body is instinct with power, strength and fierce determination while the smooth lines usually given to the images of gods are altered to show invincibility. Parashurama stands firm and undaunted, the huge crown of hair on his head indicating unconquerable vigour.

Nothing in ancient or modern art in this country or elsewhere can surpass the elemental strength of the relief of the Varaha in the Udayagiri caves (Pl. 46). Every line of the body is eloquent with resistless, cosmic power. The body is poised in might, the feet planted in self-confidence, triumph writ in every line. Here is God Almighty in His primeval strength ; the Saviour who raises the tiny, delicate, helpless earth from the chaos, while the gods and sages stand by looking on in humility and amazement. Nowhere has human art symbolised the greatness of God or the ultimate triumph of good over evil with such eloquent grandeur. It is transformed stone, budding forth the high aspiration in man.

IV

The western sea-board, known in ancient time as Aparanta, extended all the way from Stambhatirtha (Cambay) to the islands of Bombay. Later, it was to be known as Lata, a word which came to be applied to a progressively shrinking area. Still later, it emerged under its present name of South Gujarat and North Konkan, both of which were included in the kingdom of Gujarat up to the sixteenth century.

From the earliest times Aparanta had a prosperous life of its own, with close international contacts. In the proto-historic period, the settlements of Early Man covered the river valleys of the Narmada, the Sabarmati and the river believed to be the Sarasvati, the bed of which still survives between the mainland and Saurashtra.

Later, these river valleys were occupied by the races of the Harappa culture, as they spread south-westwards from the banks of the Indus across the Western Rajasthan, Saurashtra and the valley of the Narmada, to mingle with other ancient races in the Godavari valley.

The tract, once called Aparanta formed a corridor between the North and the South in which all influences met ; Saurashtra, North Gujarat, and parts of the western sea-board were included in the Mauryan Empire and later in the kingdom of the Western Kshatrapas. In this corridor, like other influences, the traditions of art also met.

Before the birth of Buddha, Sopara (Suraparaka) and Broach (Bhrigukachchha) were flourishing international ports of this tract. The image of the Mahamayuri Yaksha, possibly the guardian deity of the navigators found either at Elephanta or at Sopara, proves the existence of the Yaksha cult in these parts. The art which produced this image followed, more or less, the same tradition and technique which produced the Yakshas of Parkham and Besnagar.

As an international port Broach (Bhrigukachchha) had commercial intercourse with foreign ports, including Rome. One of the important centres of considerable archaeological importance near Broach is Karvan or Kayavarohana where Lakulisha, the founder of Pashupata Shaivism, was born in about the first or second century of the Christian era. All the finds recovered from these areas so far show the existence of a western school of art.

The first temple of Somanatha was probably constructed during this period at Prabhasa, which also was the centre of Pashupata Shaivism and the site might some day throw up interesting finds.

V

North Gujarat and Saurashtra were also included in the Gupta Empire and the ruins of several of the temples of the period which still survive prove that the Gupta classicism considerably influenced the Western School.

The Gupta Empire had lost North Gujarat and Saurashtra by the end of the fifth century long before its final disintegration. The withdrawal of the Gupta power led to the rise of the powerful Maitraka kingdom of Valabhi (c. A.D. 470 to 770) which included Saurashtra and the mainland of Gujarat up to the Mahi, if not up to the Narmada. The Western School of Art, developed under the Gupta Empire, continued to flourish without interruption under the Maitrakas.

Recent excavations have thrown up a number of masterpieces of the period, among which are the images of Adinatha, (Pls. 47) Jivantasvami and Rishabhadeva (Pl. 48) from Akota, now in the Baroda Museum ; the images of Ganesha and Shiva found at Shamlaji in the same Museum and the image of Vishnu found at Kadwar.

The influence of the Western School extended to Rajasthan, parts of which were closely connected with North Gujarat as well as Central India. This is attested by the Krishna Govardhana panel of Mandor in the Jodhpur Division and the Nadia Indra from Sirohi, both of the seventh century.

With the decline of the kingdom of Valabhi in the eighth century, North Gujarat, part of the western sea-board up to the river Mahi, Saurashtra and Western Rajasthan passed into the hands of the Pratihara rulers.

ART UNDER THE EMPIRE OF KANAUJ

ABOUT THE middle of the fifth century A.D., Northern India was invaded by the Huns. Their inroads were successfully resisted by the Gupta Emperor Skandagupta, but upon his death the Empire, which was disintegrating, could offer little resistance. For over half a century, Madhyadesha struggled hard to throw out the barbarians and in the end, succeeded in doing so. But the protracted wars stifled the creative energy of Gupta art.

When the Huns had been driven out of Madhyadesha, its life reverted to an uneasy stability under Emperor Shri Harsha (c. A. D. 606-647), but upon his death the empire of Kanauj collapsed. Its power and prestige, however, were restored in about c. A. D. 800, when it became the seat of the Pratihara Emperors. On account of the later vandalism of the invaders the great temples of the Madhyadesha of the period have disappeared. The fragments of its sculptured masterpieces lie buried under forgotten mounds. Only recently, sufficient evidence has been pieced together to enable a reconstruction of the art of Madhyadesha between the sixth and the eleventh centuries to be begun.(Pls. 50-52)

II

Inspite of the praise lavished by Hiuen Tsang, the Chinese pilgrim, upon the splendour of the University of Nalanda which had been endowed by Shri Harsha, the transition from the wonderful art of the Sarnath Budha (Pl. 37) to the Buddha of the Stupa at site No. 3 (Pl. 49) (Nalanda) indicates a steep decline in artistic tradition. The images of the gods, recently discovered and which can only tentatively be dated in the eighth century, also show decadance.

The Kanauj Vishnu (Pl. 51) of the seventh century bears a half smile and his face is serene, while the body has grace and natural proportions. The image of Surya, Brahma and Vishnu have a common stylised expression and the figures have a uniform, well-developed bust, indicating muscular strength without disrupting the smoothness of the lines. The faces of the Chaturmukha Shiva (Pl. 52) have a charming dignity and a subtle smile.

These images of the gods display neither human nor cosmic significance. They express no mood, nor the inner self of the deity. New conventions of features and forms have been evolved. The placid repose and majesty of posture, accepted as the last word in art, and which can be traced to the Gupta period is shown by the Kaushambi Indra. But the beauty and grace which characterise the earlier images slowly disappeared in the later ones. The art is there, but only in the sense of skill, not of inspiration.

One of the best images of the 7th and 8th centuries found at Kanauj, is the delicately chiselled mother and child (Pl. 50b). The face of the mother is well-rounded and sweet, though appropriate movement is lacking. There is nothing in her face to indicate her love for the child which she carries. On the other hand, the mother and child—possibly Yashoda and Shri Krishna— of Pathari of the same period and the Vrikshaka of Gwalior (57b) are masterpieces of the post-Gupta tradition, which appears to have flourished in places where the arm of vandalism had not reached.

III

In about the middle of the eighth century, the Arab conquest of Sindh and the vain attempts of two Arab armies to penetrate into India, seriously affected the situation in the country. The army proceeding southwards was destroyed by Pulakeshi Avanijanashraya of South Gujarat. The army proceeding northwards destroyed Valabhi and Bhillamala, then the capital of Gurjaradesha (modern Jodhpur division). Its further progress, however, was stopped by Nagabhata I of the Pratihara dynasty of Gurjaradesha, who may have been the ruler of Ujjain. He defeated the army and established for himself a powerful kingdom.

At about the same time, Dantidurga destroyed the Chalukyan Empire of the Deccan and founded the Rashtrakuta Empire.

The three great architectural landmarks belonging approximately to this period are the early temples at Osia in the Jodhpur division, the Kailashanatha temple at Ellora (Pl. 53) and the Parashurameshvara and the temples of this group at Bhuvaneshvara in Orissa. They indicate an intense religious fervour that prevailed throughout the country.

A common religious impulse appears to have initiated a vigorous artistic activity in each of these regions, and these activities ultimately resulted in the emergence of new and distinctive artistic traditions.

All these temples were the products of a common religious impulse, for the image of Lakulisha, the founder of the Pashupata Shaivism, is found prominently displayed in most of the Shiva temples of the period.

Each of these landmarks of temple architecture became the starting point of a new and distinctive tradition.

IV

Osia, a great centre of religion, is situated in what was the homeland of the Pratihara Emperors and an inscription of the reign of Vatsaraja (c. A. D. 770-800), a successor of Nagabhata I, the founder of the Pratihara dynasty, has been found in one of its oldest temples.

Rowland, in his *Art and Architecture of India* had given those features of the Osian temples (Pls. 54-56) which are traceable in the temples of the South and the East. The plinths and niches of the Osian temples are reminiscent of those of the Khajuraho temples and their

shikharas bear a family likeness to those of the Parashurameshvara and other earlier temples of Orissa as well as those of Pattadakal in the South.

The lintels above the doorways have a quality which we find five centuries later in the Sun temple at Konarak, while the columns and porches have a common pattern with those of the North Indian temples constructed up to c. A. D. 1300, scores of which have been appropriated to to Muslim shrines at Delhi.

The portals of the temples of Osia, like the Sun temple of Konarak, are rich with iconographic details. The images of the gods, the *avataras* of Vishnu and the river goddesses in the niches carved on the walls follow a well-established canon of sculpture.

The masterpieces of sculpture in the Osian temples include the beautiful torso of a goddess (Pl. 56 b) with its living flesh and the image, possibly of Harihara, (Pl. 56 a) standing majestically with an expression of divine detachment on the face. The expression on the face of this image may very well be compared with the face of a god recovered from the debris of the Third Temple of Somanatha, which might have been built at about the same period as the temple of Osia.

The temples of Osia were, therefore, not isolated achievements, but products of the Western school, remnants of which can be found scattered over various places in Rajasthan, all evidently belonging to the Pratihara period. Among the sculptures rescued from these temples, are the torso of a goddess; the image of the *chamari-bearer*, with her soft flesh and graceful, dainty body (Pl. 57 a); the images of Vayu (Pl. 57 b) and Ardhanarishvara (Pl. 58) of Abhneri and of an unidentified god, possibly Vishnu, from Srimal.

The common traditions of sculpture and architecture, which were prevalent in the homeland of the Pratiharas, evidently provided the pattern on which, in later centuries, the temples of Madhyadesha were constructed.

In the course of time this process culminated in the elaborately sculptured temples of Abu, Modhera, Khajuraho and Bhuvaneshvara.

V

The Pratiharas of Gurjaradesha, who styled themselves Gurjareshvaras, associated with the clans of Chahamanas, Chalukyas and Paramaras, rose to power at about A. D. 750. They conquered Saurashtra and North Gujarat within a few years thereafter. By the end of the eighth century, under Nagabhata II, they emerged successful from the triangular race for the capture of Kanauj that they were running with the Palas of Bengal and the Rashtrakutas of the South.

From about c. A. D. 800 to 915, they ruled over an empire which, for about sixty years, comprised the whole of Northern India from Saurashtra to North Bengal. They also appeared to have established hegemony over West Punjab and Nepal. In the works of Rajashekhara, Poet Laureate of the last of the powerful Pratiharas, we find reflected the dominant position of Kanauj, the imperial capital, as the metropolis of India.

The find positions of the shrines set up during the Empire extended from Pehova (Prithudaka) in East Punjab to Una in Saurashtra in the West and Gaya in Bihar in the East.

VI

In the study of the Western school of art, the five successive temples of Somanatha erected on the same spot become interesting. The first as already stated, can be dated in the first or second century of the Christian era. The second was probably built in the fifth or sixth century, about the end of the Gupta period or the beginning of the Valabhi period, and was destroyed by the Arabs in about the middle of the eighth century.

The third temple appears to have been built in about c. A. D. 800, when Nagabhata II conquered Saurashtra and placed it in charge of his Chaulukya feudatories. Judging by the plinth and the relics, it is more than likely that it was constructed on the same model as the Sun temple of Osia, though it was the larger of the two. This red-stone temple was destroyed by Mahmud of Ghazni in January 1026.

The fourth temple was built on the ruins of the earlier one in about c. A. D. 1030, after the withdrawal of Sultan Mahmud and at more or less the same time the Dilwada temple of Vimala and the Sun temple of Modhera were constructed.

The fifth temple, the battered ruins of which (Pl. 59-61) were demolished in 1950, was built by Kumarapala (c. A. D. 1144-1172).

Such sculptures as have so far been recovered from the site of the Somanatha temple (Pls. 62-65) show that the Western School of art was closely allied, period for period, with the schools which dominated Rajasthan, Madhya Pradesh and the Vindhya Pradesh.

VII

The patronage of the Pratihara Emperors appears to have carried the traditions of the Western school to Kanauj and other parts of their Empire, where the art captured new and superior technique.

During the Pratihara period the images of the gods, were carved in static poses on the model of the Western School and were invested with a dignity characteristic of the worship-worthy immortals.

There is, however, little evidence of creative inspiration in individual pieces. The Naga and Nagini of Kanauj (Pl.66a) are unrelieved by any fresh outlook. The Vishvarupa Vishnu (Pl. 66) is characterised by dignified repose, but the body is poised in conventional grace. The goddesses Lakshmi and Sarasvati which flank the image of Vishnu, have little personality; their busts follow the traditional pattern. The Varaha, the Divine Boar, was still the favourite deity; the greatest of the Pratihara Emperors, Mihira Bhoja, bore the title of Adi Varaha. But the Kanauj Varaha of the same period failed even to approximate to the grandeur of the Udayagiri Varaha of the Gupta times.

One of the finest pieces of the period discovered so far at Kanauj is the image of the dancing Ganesha (Pl. 66 b). Its pose is joyful, its trunk swings in tune with the uplifted foot; there is a sly twinkle in the eye as if showing that even with his heavy form the god can perform a dance with grace.

A sensitively carved masterpiece from Kanauj, recently recovered, depicts the marriage of Shiva and Parvati (Pl. 68). Both features and limbs are carved in lines of vivid reality. There is self-restraint and dignity in Shiva's pose of smooth-limbed strength, while Parvati's rounded elegance of limb has a rare perfection. But what a modern impressionist misses is the loving, longing look on the faces of the bride and the bridegroom; for, the artist, according to the conventions of the times, was carving divinities, not human beings.

There are several masterpieces of the period which appear to have been influenced by the Kanauj School. Among them are the Sarnath Tara with her majestic figure and dignified pose, though the Pala influence is also evident, the Shahjehanpur (Pl. 69a) and the Sultanpur (Pl. 70) Vishnus are marked by a lofty detachment and superior dignity, and among the highly attractive and imposing pieces are the Deogarh Jain goddesses (Pl. 69 b).

The same tendency to make the image look god-like in its imposing bearing and superior detachment is evident in the Surya of Gorakhpur (Pl. 71). The technique appears even to have reached Almora in the Himalayas as we find from the image of Vishnu (Pl. 72 b) of the same period.

The greatest masterpiece of the North Indian Art of the Kanauj School, however, is the image, said to be of Rukmini, (Pl. 72 a) found at Nokhas in the Etah district of Uttar Pradesh. It is one of the most wonderful *relievos* which Indian art had produced. In the making of this image the conventions subserve a delicate naturalism and the human figure stands out in all its glory. Unfortunately, the head of the image has disappeared. But the slender lines of the long-limbed body are carved with rare delicacy. The sensuous feeling, of beauty, though transfigured by classic restraint, is appealing. There is a complete blending of spiritual grace with voluptuousness.

The Rukmini of Etah is not the image of a woman; nor of a Vrikshaka in stylised shape. She is a woman whose beauty glows from within. Perhaps she was carved from a living model. In any case the art which could produce this Rukmini was still great.

ART UNDER THE CHALUKYAS AND THE PALLAVAS

WHILE PARTS of North India were being overrun by the Huns, the Deccan, unaffected by the catastrophe, was welded into a powerful kingdom by Pulakeshi I, the first great king of the Chalukya Dynasty of Badami (Vatapi) (c. A. D. 500-750). The rise of the Chalukyas was also associated with powerful movements which can conveniently be termed the Puranic resurgence. It challenged Buddhism successfully; revived sacrificial rituals; gave predominence in religious literature to the Shaiva Agamas and the Puranas, and invested shrines, rivers and holy places with fresh religious significance. One of its major currents centered in the growth of Shaivism.

Nasik, on the Godavari, was, a great centre of learning and religion from ancient times. It was also the starting point of the passage through the *ghats* which, till the nineteenth century, connected the south and north through the Western sea-board. Naturally, therefore, a considerable part of the sea-board south of the river Mahi formed part of the Chalukya Empire with temporary fluctuations, till it passed into the hands of the Rashtrakutas.

It was the patronage bestowed by the Chalukyas on art which has left us the masterpieces of Badami (Vatapi), Aihole, Pattadakal, Ajanta, and perhaps early Ellora and Elephanta.

In some of the early temples of Aihole, Pattadakal and Badami in the Bijapur district, we see the shaping influence of Gupta classicism later permeated by the Southern tradition raise the local art to creative vigour. The *apsarases* of the temple of Durga provide valuable links. The most remarkable achievement of the new artists, however, was to contribute a dreamy, floating quality to the figures of the flying gods and goddesses.

As Coomaraswamy puts it, they display 'greater dramatic force and free movement than in the Gupta period; on the other hand, there is a tendency at increasing elegance and slenderness of form'. There is a new beauty in women. The hips are more slender, the waist more supple, the legs longer. The woman is no longer the mother goddess. She is the divine charmer.

It was also the age of elaborate temples. The four cave-temples, belonging to the early Chalukyan period, three Brahmanical and one Jain, at Badami in the Bijapur district, have elaborate sculptural decorations traceable to the influences from the North and West. Of them, the cave temple No. 3 bearing a date corresponding to A. D. 578, has some remarkable reliefs such as Vishnu lying on Ananta and a ten-handed Nataraja (Pl. 73).

The earlier Chalukyan caves, at Ellora show unmistakably the influence of Gupta art, though the Vishvakarma Chaitya hall, with its unique facade of the seventh century, (Pl. 76) may have been constructed even earlier. The Dashavatara cave with its mangificent series of living panels; the Rameshvaram verandah with its massive pillars decorated with pot and foliage motifs of the Gupta tradition; the bracket figures of Vrikshakas (Pl. 78) and the Hiranyakashipu panel (Pl.77) in the verandah, are some of the masterpieces of Indian sculpture, surpassing all that was achieved by Gupta art.

II

The earliest masterpieces in architecture and sculpture of the Pallava School are found in what are called the Seven Pagodas in Mahabalipuram, or Mamallapuram, (Pl. 80) the sea-side capital of the Pallavas. The art of cutting temples out of the living rock in imitation of the cave-temples, reached here a new perfection of detail and classical simplicity.

The Anantashayanam-Vishnu, (Pl. 79) with its face of irresistable power and its pose indicative of supreme mastery over the flux of time, is a masterpiece. So is the Varaha (Pl. 81) though unlike the Udayagiri Varaha in execution, design and mood. The Trivikrama Vishnu (Pl. 82) and the ascent of Gaja-Lakshmi (Pl. 83) are remarkable, the latter for Her grace, length of limb and narrow-hipped elegance.

Of the three masterpieces in Mahabalipuram, which reach the highest watermark of plasticity and vividness, the first is the Mahishasuramardini relief (Pl. 84). The Goddess Durga is out to destroy Mahishasura. The crafty, powerful buffalo-demon is on the defensive. He is fighting with determination, though he has grown feeble, for he supports the mace with both his hands, waiting eagerly for the moment when he can strike down the Goddess. His demons are fleeing, falling, or seeking to escape.

The *ganas*, short and fat-bellied and armed with bow or sword, and the different Shaktis who form the army of Durga, are bold and aggressive. Some of them hold the royal umbrella over Her head as She joins the fray. Her mount, the ferocious lion, is rushing forward, its right-paw uplifted. She rides it with firm grace. The light of victory is in Her eyes and self-confidence in every gesture. Her head is thrown back in proud defiance and Her eight hands handle different weapons, one holding the taut bow, another drawing the string to its utmost.

This is not a sculpture, much less one of stone. It is the moving picture of a living battle, every line every shade, creating the illusion of stirring conflict.

The vigour of the composition, as carved in this relief, is unique in art, for Durga is not the sculptural descendant of the Mother Goddess with large bosom, narrow waist and rounded hips. She is tall and Her tense body, with the slender lithe suppleness of maiden, is sinuous with resistless energy. Her bust is compact and firm. Nowhere in stone or colour has a woman been delineated with such grace and power, or breathing such a sense of triumph, so irresistably cosmic. Not even the song of Her glorious exploits—the *Devi Mahatmya*—can give a truer concept of the victorious Mother than does this stone relief.

Here again we see the ultimate might of godliness attaining victory, not achieving its triumph, as in the Udayagiri Varaha, but in the very midst of a bitter struggle against godless evil.

Later artists illustrated Mahishasuramardini in Her different moments of victory. The struggle of the Goddess with the demon, in its most intense form, for instance, is found in the same theme depicted in the Rameshvara cave of Ellora (Pl.85). The moment of clash is portrayed a century later in the Kailasanatha Temple at Ellora (Pl. 53) while Her triumph is depicted with realistic brutality in the decadent panel at Kitab Daulat, about A. D. 1000. The inspiration of the refined naturalism which characterised the art of Mahabalipuram had given place to realism, a true sign of artistic decadence.

The Giri-Govardhana panel (Pls. 86, 87) is another marvel, one of the best sculptured monuments in the world. Sri Krishan is holding up Mount Govardhana with His little finger while around Him are gathered the cowherds and milkmaids, the cattle and even the wild animals who are seeking refuge from the anger of Indra. A cow is being milked; she licks her calf; a child stands by, anxious to drink the milk.

A cowherd is playing a flute; a child stands in front of a *gopi* with a pot of milk on her head. An old man has a baby on his shoulder. Lions and griffins stand harmlessly by, seeking the shelter of Govardhana.

The magnificent open air bas-relief associated with Arjuna's penance (or the Descent of the Ganga, as it is sometimes wrongly called) (Pls. 89, 90, 91) is also unique. It is carved on two large rocks (96 feet x 43 feet) with a narrow fissure between. Arjuna, his hair grown long, is performing the penance standing on one leg. To his right stands Lord Shiva attended by His *ganas*. Pleased with Arjuna's penance, he is ready to give him the irresistable weapon, *pashupatastra*. The whole Creation stands attentive, gazing at Arjuna. Indra, Surya, Chandra, the *kinnaras*, the *apsarases*, the heavenly nymphs, are there. Heavenly couples are seen flying, as if in ecstacy. Majestic elephants with their little ones nestling between their legs and playing with the parental trunks stand in dignity.

In the left are carved graceful *nagas* and *naginis*, serpentine demi-gods, with cobra-hoods descending, rising from the depths of the water.

On the left is a temple of Vishnu with sages in various poses. One of them, presumably Arjuna, deep in meditation, is carved in bold relief; others are in Yogic postures. A disciple is carrying water on his shoulder; another is running; a third is looking at the sun, indicating the hour of the day. The peaceful atmosphere of the hermitage on the banks of the Ganga is brought out by the fearless deer and the recumbent lion.

The artist has a keen sense of humour too. Near the elephant stands the 'ascetic' cat on her hind legs, as if in deep meditation (Pl. 88a). The rats are running about, foolishly thinking that the cat has turned saintly. And the rock-cut monkeys picking out lice from the head of its companion who fondles the child is unique in its vividness. (Pl. 88b)

RESURGENT SHAIVISM—KAILASANATHA AT ELLORA
THE NATARAJA

IN ABOUT A. D. 750, Dantidurga founded the Rashtrakuta Empire. In A. D. 758, he was succeeded by his uncle Krishnaraja I, by whom the Kailasanatha temple was constructed. The empire so founded continued till A. D. 975, when it fell into the hands of its erstwhile feudatories, the Western Chalukyas.

The early Chalukyan reliefs at Badami, Aihole and Pattadakal provide the link between the Southern and the Deccanese Schools. In the Aihole Vishnu for instance, are seen longer limbs, flying movements and a charming mobility. The lines of the body are meant to convey, as in the Gupta masterpieces, the spirit that the god represented and the significance of the particular aspect which is delineated in the image.

The Kailasanatha temple (Pl. 53) a perfect copy of the structural type of temple, cut out of rock, is one of the world's masterpieces of art. At first glance, it looks like the cosmic figure of Shiva, carved by nature in the early dawn of the earth, when molten lava in the process of cooling was forming shapes of strange and unearthly grandeur.

The Buddhistic cave *chaitya* was a search for a life of peace and solitude while the Shaivite rock temple was a search for a life of vigour and triumph. And what a change in technique from the earliest cave architecture in Ajanta ! What a profusion of ideas ! What movement! What strength of expression!

The reliefs of the Kailasanatha temple and its associated shrines are a world in themselves, a world that is dominated by Shiva either in His benign or cosmic aspect.

All the figures of Kailasanatha are captivating in their fresh vigour. The proportions are physiological and express power, might or fertility.

Among the outstanding sculpture, are the so called Dvarapala (Pl. 92); the Narasimha Avatara (Pl. 95); the large panels of the Ganga (Pl. 94) and Yamuna (Pl. 93) where the feminine figure is conceived with ineffable charm and dignity, the stone pictures depicting the war of the *Mahabharata* and the amorous lovers on the door of the shrine, which are throbbing with passion.

Dr. Rene Groussett, writing about the figures of the goddesses, says:—

"They have the same supreme elegance, the same nobly elongated bodies, the same blend of strength and grace, and sometimes even the same costume (the high royal head-dress, etc.) while the female figures, in turn, such as those of Parvati, might be the sisters of the very Botticellian princesses who figured as the companions or temptresses of the Bodhisattva at Ajanta. Moreover, we should do well to pause before certain of these figures in demi-relief between the columns of the entrance porch of Kailasa, representing the three river-deities, Ganga, Yamuna and Sarasvati. In such works, as these, with their noble beauty of rhythm, worthy of Athens or Florence, Indian sculpture perhaps reaches its apogee. At any rate, occupying as they do a middle position between the *Yakshini* of Bharhut and Sanchi with their heavy, intoxicating sensuality, and the eighteenth-century statue of Lakshmi, rigidly confined within the rules of an artistic canon which has degenerated into the commonplace, the two river-goddesses of Ellora offer an ideal of feminine beauty which we shall find again at Borobudur, and which, though free from any Greek influence, almost succeeds in rediscovering our own classic ideal by its own exalted qualities."

Shiva, carved in pure lines, is smooth, chaste and soft in His nudity. All His aspects are depicted with a poet's creative fancy as the God of wisdom, welfare, chaste and domestic love, and destruction. Nowhere is the intensively human character of Shiva more graphically depicted than in the panels showing the homely scene in which he converses with Parvati (Pl. 96) ; in the love scene in which Shiva is sitting in self-confident mastery (Pl. 97), His head held high in the victory of passion, while Parvati clings to Him in wild abandonment; and in the Nataraja (Pl. 98).

In two great panels, Ravana is shaking Mount Kailasa (Pls. 99, 101) with his twenty hands, while Parvati, with gesture superbly feminine is agitated. She leans against her Lord, enveloped in his protecting arms. The *ganas* and the maids are terror-struck. Shiva, however, sits unperturbed serenely godlike, crushing the Titan with a slight pressure of His foot. This relief symbolises the irresistibility of God, just as the Udaygiri Varaha represents His final triumph.

Shiva as Kalabhairava, in the panels of Ravanka-khai (Pl 102) is the god of destruction, expressing devastating power. All his arms but one are upraised in fearsome movement and one arm is held as if in a tender caress, assuring Parvati that there is no cause for her to fear.

The humorous scenes are delightfully human. Shiva is playing a game of dice with Parvati who is reluctant to play. He holds her hand and insists on one more game. The gaming-board lies between them. Below, the naughty bull, Nandi, is on a spree of his own ; he puts a hoof on the head of a gana ; two ganas hold his horns ; one pulls his tail. The master and mistress are happily at play, the servants are off on a frolic of their own (Pl. 105).

The Nandi also has been a favourite of Indian artists from the days of Mohenjodaro ; it provided their imagination with a symbol of primitive animal strength. We find the bull in the seals of Harappa and Mohenjodaro (Pl. 104 b,), in which the representation is characterised by majesty and strength. Since then its appeal for the artist could be seen not only in the jolly old bull of Elephanta but in the massive images at Tanjore, Halebid (Pl. 103), Sravanavelagola and Chamunda

(Pl. 104a) Hills and in the several graceful images found at the site of ancient Valabhipur, to mention a few.

Wonderful panels (Pl. 107) depict the marriage of Shiva and Parvati. Rati, goddess of love is leading her spouse, Kamadeva, the god of love, by hand ; Vasanta, the Spring, his friend follows. Brahma is asking for Parvati's hand from her mother.

Then there is the marriage scene (Pl. 106). Shiva, dignity itself, and Parvati, a coy maiden, are married. Her father, Mena (her mother) and the gods, are witnesses.

What a wonderful drama in stone !

Shiva as the lover is portrayed with great art in one of the reliefs (Pl. 100). Supreme charm and tenderness emanate from His whole being as He embraces His bride. "This", says Rene Grousset, "in its Sivaite symbolism, far transcends the divine idyll which it represents ; it is, in our opinion, one of the most powerful works in the art of the world—a sort of oriental Rodin".

There is another wonderful scene: Shiva is dancing His *tandava-nritya*. The Seven Mothers, Sapta-matrikas, are awaiting the final dissolution. On a side panel, huge skeletons are depicted. Here is the cosmic dance staged in stone with doom on one side and creation on the other (Pl. 108)

II

Though the glorious structures of important capitals like Kalyani, Deogiri and Malkhed in the Deccan were destroyed, the south did not suffer from the destructive zeal of Muslim conquerors to the same extent as the north. Its schools of art, indeed, carried forward the traditions of the Pallava and the Rashtrakuta schools in unbroken continuity till the eighteenth century, when the East India Company conquered the South.

When, at the end of the 12th century, important Hindu kingdoms in north India were destroyed and its great centres of learning broken up, art, like learning, ceased to grow. Men of learning, fleeing from their homes, found precarious asylums in all parts of the country. In consequence, the traditions of achitecture and sculpture began to lose their vitality.

In the south, although the old kingdoms and Universities survived for three or four centuries, the stream of inspiration, which the impact from the north had kept flowing, began gradually to dry up.

The early traditions of art in the south emerged in a vigorous school patronised by the Chola Emperors ((c. A. D. 850-1279). The early masterpieces of that school are the 'covering' images (*Avarana-devatas*) on the facades of the early Chola temples in the Tanjore district. They reached their highest form in the sculptures in the temple at Tanjore built by Rajaraja Chola and in the temples at Gangaikonda Cholapuram built by his son, Rajendra in about A.D. 1025.

Some of the masterpieces of the school include the Lingodbhava Shiva (Pl. 110), the four-armed Shiva (Pl. 111) and Brahmani, one of the Seven Mothers. Every line of these images is delicately carved. Their features possess almost a family likeness and exhibit a sweetness rarely found in other sculptures.

In these pure and harmonious bodies, with their slender and elegant torsoes are to be found the strength as well as the grace of Ajanta, Ellora and Elephanta.

III

The most brilliant performance of the Chola School was the perfecting of bronze sculptures. These were made under the inspiration of the great Shaiva saints who popularised the practice of presenting the temples with votive images of the different aspects of Shiva.

Some of the great masterpieces of this wonderful art have found their way into the museums of the world. Among those produced in the course of four centuries we have the bronze images of the Shaiva saints Sundaramurti Svami (Pl. 109 a) and Manikya-Vachakar (Pl. 109 b) (13th century); of Shiva as Nataraja, as Dakshinamurti, as dancing on the elephant. But as we proceed, we miss the inspiration which achieved the perfection of the earlier Chola masterpieces.

The highest point reached by this school is of course the Nataraja (Pl. 112) with its balance, rhythm, and the superb movements of the arms and the legs. The highly conventionalised language of gesture in which the south rapidly excelled and which earned the admiration of the great French sculptor, Auguste Rodin, is pressed into the service of this super-human, poetic exaltation.

The Cosmic Dancer often wears a smile which expresses a surpassing mastery over life and death, over the genesis and doom of world. With one of his feet he crushes evil while one of his hands is held in *abhayamudra* in order to render the good fearless.

The pose, the gesture, the rhythm and ecstasy are woven together so as to express the *lila* or the sport of the Supreme. Nataraja is, in a sense, the physical rendering of the Apocalypse in the Eleventh Canto of the *Bhagvadgita*.

The Jaina school of the standing colossus was founded in the north. The earliest specimen found so far is carved on the rocks of Gwalior. In the tenth century we have two sculptures in the same technique : the Gomateshvara and the Parshvanatha.

The tradition came to the south with the Kalugamalai Parshvanatha in the 9th century. The best specimen, however, is the colossal statue of Gomateshvara 57 feet (Pl. 113) high at Sravana Belgola which was set up in A.D. 983. It is one of the most extraordinary performances of Indian art devoted to Jainism. Intending to portrary an ascetic, it has given us the picture of a young and vigorous man, bursting with strength yet poised in that perfect self-control which dominates the desires and weakness in supreme detachment. This tradition was carried forward in another

statue at Karkala in South Kanara, 41 feet in height and set up in A. D. 1432 and yet another, later one, at Yenur, set up in A. D. 1604.

IV

The Pandyan school (A.D. 1190 to 1323) carried on the Chola traditions, but for want of originality and inspiration, it sought beauty in gigantic proportions. The Hoysala school (c. A.D. 1100-1343) has left us some vigorous and impressive reliefs decorating the facades of the temples at Somnathapura and Halebid, Belur (Pl. 114). The ornamentation is heavy, eleborate and unrestrained.

The typical masterpieces of this school are the seated Ganesha (Pl. 116) expressing stolid contentment ; the torso of Shiva (Pl. 117) ; Mahishasura-mardini (Pl. 118) ; Krishna, Venugopal (Pl. 120) ; Sarasvati (Pl. 119) ; Vishnu and Lakshmi (Pl. 121) ; the Belur Garuda (Pl. 122) all of which are as elaborately ornamented as the literary style of Bana.

But, as may be seen in three musicians (Pl. 124) the drummer (Pl. 127), the praying Garuda (Pl. 123) and the dancing images (Pl. 125), the technique of depicting movement has been lost. The movements in these sculptures are conventional, the emphasis being on ornament, rather than grace of motion.

The Vijayanagara kingdom, with its capital at Hampi (Pl. 128) traditionally said to have been founded in 1336 by Harihara I, was the last great Hindu kingdom to resist successfully for a long period the march of the Muslim kings, till Shivaji raised the standard of revolt in the seventeenth century. The contribution of Vijayanagara to Indian art is no less significant than its contribution to the social and political life of mediaeval India.

The Vijayanagara school reached its high water mark under Krishna Devaraya (Pl. 126) (c. A. D. 1509-1529). After Vijayanagara was sacked and destroyed by the Muslims in A. D. 1565, the Vijayanagara school continued to develop into what may be called the Nayaka school. This was under the patronage of the Nayakas of Madura, who had set up an independent kingdom, and it was under Tirumala Nayaka (c. A. D. 1623 to 1659) that it reached its climax.

During this period the animal motif was elaborately exploited (Pls. 131, 132), to depict scenes with great mastery of fantastic detail as can be seen in the outstanding 'horse court sculpture' at (Pl. 135) Srirangam temples in Trichinopoly.

A pair of rampant furious horses, whose heads support the pillars, are carved with great skill and vigour. The riders are shown in realistic pose trying to control them. The fore-legs of one of them are placed on an arch under which stands a soldier with a woman sitting on his shoulders. Each sculpture is realistic, though the conception is fantastic. The artists only found fulfilment in bringing such conceptions into material shape.

The Kumbakonam Mohini is on a stylised pillar, (Pl. 136), while the marriage of Shiva and Parvati at Madura (16th century) is a mere stone replica of a conventional bronze image.

The wonderful sculptures, in the corridor of the Minakshi temple at Madura (Pl. 138), are fantastic in conception. Novelty was sought in gigantic size and exaggerated conception.

The artist had lost the refinement of the Chola School. He had no eye for naturalism ; ornamental skill had replaced creative vigour. As Coomaraswamy has pointed out, the character of the Nayaka style 'is rather due to an exaggeration of already developed shapes than to any new development'.

With the highly ornamented beauty of the sculptured decorative reliefs, of the small temple of Subramanyam at Tanjore dating from the eighteenth century, ends the story of Indian art in the South.

THE ART OF KALINGA AND THE EAST

CONTEMPORANEOUS with the early Chalukya temples at Aihole, Pattadakal and Badami, there was vigorous architectural activity in Kalinga, particularly at Bhuvaneshvar. It reached its highest expression about A.D. 1100. The early *shikhara* temples at Aihole and Pattadakal have reached their parallels in Orissa in the temples like those of Shatrughneshvara and the Parashurameshvara where both architecture and sculpture acquired a fresh vitality which continued for several centuries. The unbroken progress of this development can be seen in the hundreds of temples at Bhuvaneshvar

The architectural masterpieces of Kalinga art are the temple of Parashuramaeshvara (c. A. D. 700) ; that of Mukteshvara (Pl. 141) (c. A.D. 900) ; that of Lingaraja (Pl. 142a) (c.A.D. 1100) that of Rajarani (Pl. 142b) (c.A.D. 1000) ; that of Jagannatha (Pl. 155a) (c.A.D. 1150) ; that of Megeshvara, (c. 13th century) and the Sun temple at Konarak (c.A.D. 1250 ; Pls. 144, 145).

The earliest building of the Kalinga school, in a perfect state of preservation, is the Parashurameshvara temple. The archaic erection is sometimes placed in the seventh century, in which event it would be earlier to the Kailasanatha temple at Ellora. The reliefs mostly deal with the incidents associated with the benign aspects of Shiva and Parvati. The Saptamatrikas are there ; complete with a peacock, Karttikeya has a niche to himself (Pl. 147a) ; and Lakulisha, the founder of Pashupata Shaivism occupies an important place.

The art became rooted in the soil and developed remarkable characteristics. Parashurameshvara became the parent of a series of beautiful shrines culminating in the celebrated Sun temple at Konarak.

In the Lingaraja (Pl. 142 a) temple, one can see the maturity of Kalinga temple architecture. The Rajarani (Pl. 142 b) temple, representing a stage of development not favoured in Orissa, has superb sculptures. The Kalinga artist, without giving up the conventional lines of grace and vigour, produced an image which was faultless in the perfection of its form and vitality. Above all, he could produce the sweetness of its expression by a luminous delicacy of line, rarely met with in Indian art elsewhere. A few of the sculptures of the Rajarani temple may be compared to the best productions of the world's art. The image of Mahishasuramardini, in the Vaitaldeul has a masterful vigour (Pl. 146).

The Alasa-kanya (Pl. 147b) of the Rajarani temple and the amorous couple of the Lingaraja and Rajarani temples (Pls. 148, 151) have a sensuous charm as well as beauty of form. The teacher and the disciple (Pl. 149) in the Lingaraja temple are carved with a rare realism. The Alasa-Kanya with her smile and sensuous body, which in spite of being cast in conventional lines reach the high watermark of physiological perfection ; the Varuna (Pl. 150) with His unassailable dignity, and the mother looking fondly at her child with fond expression are difficult to match elsewhere.

The *Mithuna*, or the pair of amorous lovers, glows with the exuberance characteristic of Kalinga art. They have the eternal smile of the lovers who are absorbed in each other. Their figures are compact, strong and delicately moulded, and the intimate pose has a delicacy unlike those of the *Mithunas* of Konarak (Pl. 154).

The masterpiece however, is the beautiful Devata, with this luminous daintiness the ineffably sweet half-smile. The dance of Shiva, (Pl. 156 b) masterfully portrayed in the earlier monuments, with a rounded delicacy of line and an aesthetic grace of movement, loses its vigour in later Kalinga art.

II

In point of time as well as technique, Kalinga art culminates in the world famous Sun temple at Konarak. Luckily for Indian art, the Temple was in use for some centuries, and if it fell into ruins later on it was probably due to natural causes.

Konarak is a marvel of structural effort, as exquisite in every detail as the beautiful Sun temple at Modhera. It was built between A.D. 1238 and 1264, by Narasimhadeva, a king of Orissa. Twelve thousand masons, with the aid of thousands of other labourers, worked on it for sixteen years. Huge stone-slabs, quarried a great distance away and brought to the site on rafts, were hauled up to amazing heights, placed in position and carved to perfection. It is an example of the efflorescent Orissan art which had then reached its high watermark.

The front porch, called *jagamohana*, is 128 feet high ; the *vimana*, the tower, which once crowned the sanctum, rose 228 feet from the ground. The *amalaka*, or the crowning stone slab, is twenty tons in weight.

The Navagraha lintel, which once surmounted the eastern doorway, still lies in perfect condition, but is now in two pieces. In its original position it was supported by an iron beam measuring 23 feet by 9 inches square, a miraculous feat of engineering performed on primitive forges by manual labour. The secret of such manufacture has been lost.

On the lintel are carved the nine *grahas*, or planets, which, according to astrology, decides man's future : the Sun, Moon, Mars, Mercury, Jupiter-Brishaspati, with a beard—Venus and Saturn ; Rahu the ascending node, as the demon with a fearful face and a sabre tooth, and Ketu the descending node with tail.

The huge lion rampant upon an elephant, which once projected from the *shikhara*, may still be seen. The eastern approach in front of the *nata-mandapa* is flanked by two colossal figures of Gaja-Simha, (Pl. 153) that is, lions rampant upon helpless elephants and mutilated human bodies. This is a favourite motif in all Orissan architecture, but in Konarak, the proportion and the effect of the motif have been perfected.

Besides the Gaja-Simha of the eastern gate, there are the northern and southern portals, flanked respectively by pairs of elephants and horses, each upon a broad platform. The former suggests massive strength, and the latter mobile ferocity. The front hooves of the horses plunge cruelly upon a fallen warrior who holds up a shield in desperation, his face portraying the greatest anguish. A rider stands beside each horse, sword in hand, in a pose suggestive of pride and victory. These horses have been carved with unique vitality.

The horses of Praxiteles are a wonder of the world ; so are these. To the Greek horses, the sculptor has imparted strength, mobility, restlessness. To the horses of Konarak, the Indian sculptor with equal genius has imparted anger, ferocity, determination and deadly power.

The front gate leads to the *nata-mandapa*, with its four entrances and richly carved pillars. It is so arranged that as the sun rises, the first rays pierce its interior to light up the *jagamohana*.

The temple, consistıng of the porch or *jagamohana*, and the central tower over the *garbhagriha*, called *vimana*, are in form of a huge chariot of the Sun drawn by seven horses. The chariot has twelve beautifully carved large stone-wheels, with symbolical designs showing the periods of the year. Every portion of the intervening space is richly carved.

Each sculpture has for its main theme the efflorescence of elemental passion, ferocity, death, misery, mobility, power and unsophisticated sexual enjoyment. The panels depict imaginary lions like griffins ; elephants running, trotting and jumping ; men on running horses, armies marching, sadhus preaching, drummers in ridiculous head-dresses, their happy mood in tune with the joyous throbbing of the drums ; girls dancing in every pose ; *nagas* and *naginis*—serpent gods and goddesses standing interwined and making love and amorous men and women in a variety of poses—all carved in beauty but with naked realism. Everything is mobile ; everything expresses the elemental power of the Sun.

III

The *Mithunas*, the amorous lovers of Konarak, carved as they are in innumerable poses, and with unabashed realism have evoked considerable criticism. It is true that they are voluptuous. One sculpture is as real as life. The quivering nostrils and passion-lit smile of the man, and the mock modest tilt of the woman's head with its sly maddening smile are highly realistic (Pl. 197). In another sculpture the smile of the woman is different. She is the ardent, clinging, happy bride.

The amorous carvings on the walls of Indian temples have often evoked the wrath of the critics

of Indian art, and, human confidence in its own judgment being what it is, such criticism is natural. I must, however, enter a caveat against people of one generation, brought up with its own standard of taste, sitting in judgment on the taste of another generation, a different age or a different social or aesthetic traditon. There is no universal criterion of taste or delicacy for all things at all times. Such critics are apt to forget that ascetics strictly pledged to life-long celibacy and ardent reformers preaching high moral principles have never, in the past, protested against what is now termed as 'obscence representation'.

Is it not possible that these sculptures possess a significance which has been lost to us ? Would it not be better to assume that the masters, who carved these sculptural wonders, did not realise that their masterpieces would be looked at by those to whom the beauty of the human body would no longer be divine ; to whom the natural would not be admirable ; to whom universal creativeness could not be presented without evoking lewdness.

The explanation given by Professor Zimmer helps us to understand the motive behind these representations. In his recent work, *The Art of Indian Asia*, he says : "Such living forms are suggested to the Indian artist by a dynamic philosophy that is intrinsic to his religious and philosophical tradition ; for the worship of the life-force pouring into the universe and maintaining it, manifesting itself no less in the gross matter of daily experience than in the divine beings of religious vision, constitutes the very foundation of Indian religious life. According to this doctrine, which was particularly influential in the great periods of Indian art, release from the bondage of our normal human imperfection can be gained not only through the world-negating methods of acseticism (*yoga*) but equally through a perfect realization of love and its sensual enjoyment (*bhoga*). According to this view, which has been eloquently expressed in the so-called Tantric symbols and rituals of both the Hindu and the Buddhist traditions, there is intrinsically, no antagonism between *yoga* and *bhoga*. The role played by the *guru*, the spiritual guide and teacher, in the stern masculine disciplines of *yoga* is taken over in the initiations of *bhoga* by the devout and sensual female helpmate. The initiating woman plays the part of Shakti while the male initiate assumes that of Shiva, and both attain together to a realization of the immanence within themselves of the consubstantiality of the Goddess and the God."

These Tantric rites have not only been misunderstood and grossly misrepresented by Western critics, but have also been systematically disparaged as 'teachings of the left-hand road' (*vama-marga*) by the Indian partisans of the way of *yoga*. Undoubtedly they have been at times abused and degraded by people seeking pious pretexts for a complicated sex life. Nevertheless, throughout the first millennium A.D., they were a basic element of normal Indian experience. During that period both Buddhism and Hinduism were transformed by the rites and ideals of this discipline, and its joys were depicted as a matter of course on the facades of temples. Apparently it was something that had emerged from the depths of an age-long popular tradition going back to primitive times.

In Sanskrit literature also we come across descriptions of love scenes which do not conform to the values of modern prudery. The *Gita-Govinda*, for instance, describes the amours of Radha and Krishna very frankly. The work became a classic in India but was never censured on that account.

Even our greatest poet Kalidasa, than whom there has been no greater exponent of self-restraint, could invest sexual relations with classic brevity : (ज्ञातास्वादो विवृत जघनां को विहातुं समर्थः) "Who, that has once tasted the joys will be able to abandon her who has bared her hips ?" Here in a single verse Kalidasa voices the longings of the Yaksha which is natural to man in all ages and in all countries. Would any critic dare say that it is inartistic or unpoetic, because prudery is ashamed to read it ?

On three sides of the main temple have been carved life-size statues of three aspects of the Sun and Aruna, his charioteer, one of which is still intact. They are majestic and divinely sweet, dominating the exuberance of the life surrounding them. But this realistic exuberance is in itself a sure sign of artistic decadence, of the lapse of adoring humility in the worshipper.

IV

Travelling eastwards, the Gupta Art of Magadha, led in course of time, to the evolution of the Pala school in Bengal. The Pala kings of Bengal—some of them great conquerors—were in power with fluctuating fortunes from c. A.D. 750 to 1150. Beginning with the Pala school, art reached a technical perfection, particularly in metal images, in which the style came to be influenced by a powerful movement. Among the masterpieces are the Buddhist image of Tara and the image of Ganga in the Rajshahi Museum. Luckily the names of the two master craftsmen, Dhiman and Bitapal, have come down to us through Taranath, the Tibetan historian.

After about A.D. 1000, the turning point in India's history, art tended to become stereotyped and the formulae became too rigid to allow very much initiative to the individual artist. The result is that the Vishnu and Surya images of the Sena school are monotonous and uninspiring.

In the closing years of the twelfth century Bakhtiyar Khalji, the general of Qutb-ud-din, invaded Bengal and the inspiration for higher artistic execution practically disappeared. Whole guilds of artists and craftsmen took refuge in the secluded valley of Nepal, where the Pala school, with its rich Mahayanist iconography, developed a brilliant tradition. The Pala and Sena schools thus engrafted in Nepal produced remarkable results.

The metal sculptors of Nepal did not merely imitate the Pala and the Sena schools. They developed originality, surpassing the traditions which they had inherited. Masterpieces of copper-gilt images of Bodhisattva produced by them and of the seated Tara and Vishnu have found their way to many museums outside the country and have evoked much appreciation. Of the metal sculptures of Nepal, which range from the 9th to the 19th century, the outstanding images have been the Avalokiteshvara of the Boston Museum and of the South Kensington Museum.

The art migrated from Nepal to Tibet when a king of Tibet married a Nepalese princess who carried with her a number of Buddhist images. An invitation to the famous Nepalese master, Arinaco followed. Thence he was invited by Kublai Khan to China.

The art, though decadent, still survives in Nepal and Tibet.

THE ART OF BUNDELKHAND AND GUJARAT

By A.D. 1030, the devastating raids of Mahmud of Ghazni had razed some great monuments of art to the ground and had given a shock to the self-complacent mind of India. Bundelkhand, however, was surrounded by forests, not easy to penetrate. The Chandella King, after fighting heroically against Mahmud, had patched up a kind of treaty. The temples of Bundelkhand, therefore, escaped destruction.

II

The temples of Khajuraho, particularly the temple of Kandariya Mahadeva (Pl. 155) were completed by about A.D. 1030, or a little later. Their magnificence, perfection of design and sculptural profusion, make them masterpieces of architectural and sculptural art. The architecture and sculpture of Bundelkhand are not removed from the general artistic lines of other parts of north India and it is likely that, under the Pratihara Emperors, the Chandellas who were their feudatories for a time, patronised the school favoured by their suzerains. But Bundelkhand did not rest with merely adopting the style of other movements. It added them to a new outlook and technique. Its temples are noble, imposing structures, creating an impression of massive beauty.

The great secret of the art of Khajuraho, however, was the emancipation of the figures from the niches which formed an over-developed feature of the Western school. Gods, goddesses, *apsarases*, men and women, standing or seeming to be in action, with their well-developed and voluptuous bodies, stand liberated from their stony frames, to emerge in a living world. The art of Khajuraho is a world of beauty, as would appear from the figures of the writing woman (Pl. 162). It surpassed many contemporary schools in portraying the different moods of men and women, in stone and making even the pose of the figure a medium for the expression of a mood.

The *apsaras* is gay. The reminiscent mood is expressed in one sculpture. Another expresses the indolent mood ; a third shows anxiety to get ready ; a fourth keenness to adorn herself, and a fifth anxiety to do so. Still another figure describes tense attention in removing a thorn from the foot (Pl. 157). The woman with the mirror is lost in self-admiration (Pl. 158a). Her complacent smile and the intently adoring eyes fixed on her reflection show her the eternal woman as she stands before a mirror.

The famous Mother and Child is delicately carved, in spite of the rounded figure of the former (Pl. 160b). On her face is imprinted both devotion for the child and pride in it. The yearning impatience on the child's little face is also highly realistic. Each of these varying moods is brought into a relief by a slight change in the smile, a little difference in expression and in the pose.

In one of the sculptures of the *mithuna* the lovers are in a passionate embrace ; their quivering noses meet in wild animal contact. In another *mithuna* (Pl. 163) the woman has abandoned herself to a mood of ecstasy. In a further sculpture (Pl. 164) the woman, though self-restrained, is tempting the rather indifferent man ; in another the woman is humility itself, trying to please the offended lover. The lovers, locked in an embrace, which is appropriately carved, display a throbbing passion.

Of all the images of Khajuraho, I have found the Hara-Gauri (Pl. 165) in the Allahabad Museum as exquisitely characteristic of its art. The pose of Shiva and Parvati is conventional. But in this image, conventions have only provided a framework ; within it, the masterfulness of Shiva and the devotion of Parvati have been worked with rare delicacy. Shiva is straight-limbed, suppleness in every line ; Parvati is plump with heavy rounded breasts but her rounded curves are faultless in their grace. The face of both the god and the goddess are rare marvels of sensitive chiselling. The subdued smile of Shiva, the Lord of the creation and destruction, shows the happiness of one who has transcended pleasure and pain and yet is joyous. Parvati glows with impatient ardour. The eagerness of her surrender sublimated by consuming love is on her face. She is not a passionate *yakshi*, nor the elegant and attractive *apsaras*. This Parvati is dominated by a chaste sensuousness which sweetness has transformed into something eternally feminine and divinely beautiful.

The sculptures of Khajuraho can be admired individually as well as in the bulk. In the temple of Chitragupta, for instance, men and women, liberated from the niches, stand in groups, on pedestals rising on pedestals. A cumulative effect is thus created as if the gods and goddesses are sporting on the different ascending ridges of Mount Meru.

III

In spite of the short interruption resulting from the raid of Mahmud of Ghazni, the Western school continued to flourish in Gujarat. No sooner was the back of the destroyer turned than several magnificent monuments, the high watermark of its art, were constructed between A.D. 1030 and 1040.

One of them, the Fourth temple of Somanatha, built on the ruins of the Third temple, which had been destroyed by Mahmud of Ghazni, was enlarged by Kumarapala (A.D. 1143-1172). The Sun temple at Modhera, and the two Delwada temples of Abu are the only surviving specimens of the period of Gujarat, the latter being preserved intact. During the first half of the eleventh century, Bhoja, the Paramara king, who was the greatest ruler of the day and who had carried forward to a limited extent the tradition of the Pratihara Emperors, built a *Saraswati-sadan* at his capital, Dhara, which was later converted into a mosque.

The sculptured profusion and the perfection of detail found in the Sun temple of Modhera (Pls. 168-173), show that the Western school had maintained and developed its tradition in the direction of the eleborate profusion of details. Some idea of this direction can be formed from the frieze and the columns of the temple. The sculptures of this temple also show an advance on the older art of the school. The amorous couples, though not displaying the passion of those of the Khajuraho temples have vitality of their own. The image of Surya (Pl. 173) is a typical masterpiece of the period and the goddess in the niche to its left has a rare delicacy of line, reminiscent of the Etah Rukmini. The Parvati (Pl. 172) is long-limbed and full of an irresistible majesty.

Among other specimens of this period are the sculptured images of Mesana, the Shiva of Ujjain, the Atru Shiva (Pl. 174), the Alwar Mahishasura-mardini (Pl. 175 a) the Anantashayanam Vishnu (Pl. 175 b) and the Alwar Yakshi all belonging to more or less the same period.

The large-sized images of the gods found in these temples, do not portray the mood, character, or message of the deity represented. These tendencies were long lost to the Western school, but here they attain a pose of irresistible dignity, a god-like detachment and the smoothness of bodily lines. The figures however are dictated by an all-powerful convention that was no longer the instrument of an art, but the dictator of its form.

IV

The Delwada temples on Mount Abu were the outstanding productions of the Western school in its Jain aspect. They are not monuments of architecture, but are sculptural masterpieces, reared one upon the other, to fashion one of the sculptural wonders of the world.

With Delwada, in spite of its profusion, we enter into the world of conventional art, never again to breathe the atmosphere of vivid naturalism. The elephants are stocky (Pl. 178 b) ; The swans (Pl. 179 a) are graceful, but they are no more than carved ornamental pieces. Lakshmi is a pleasing statue, not a living woman. Even the dancers in spite of their finely carved lines and artistic poses (Pl. 178 b), are mere works of conventional art. They lack the vitality of the dancers of Konarak, who make you catch your breath at their striking livingness.

The ceilings of the Delwada temples (Pls. 176, 177), some of the world's masterpieces of intricate sculptures, is an attempt at geometrical perfection, but this type of decorative art was quite common in Western India. The frieze of the Tirthankaras inspires awe by its laborious intricacy and unbounded profusion ; but the sculpture is no more than an item in a pattern.

Even the Vidya-devis (Pl. 182) are too regular to be human, too rigid to be divine. In the conflict between Vishnu in His *avatara* of Narasimha, and the demon Hiranyakashipu (Pl. 181) the figure of the demon loses all its deadly vigour to reach conventional perfection. The Chakreshvari (Pl. 179 b) in spite of its stylisation is however one of the few sculptures which are to some degree instinct with life

There is a perfection of detail in these figures and their composition is unique, but, as is usual

in Jain temples, the sensual beauty of the human body is toned down in the interests of a rounded stiffness. The rhythm of the lines is exquisite, but vigour is subordinated to refinement. What Percy Brown says of the sculptures of the Abu temples is true of most of the sculptures of the Western school of the period. There is a sense of perfection, but it is a mechanical perfection with an over-refinement and concentration on details. The decadence of the art of the times made exuberance a geometrical problem which it substituted for beauty.

About A.D. 1169, the Emperor Kumarapala of Gujarat repaired the Third temple of Somanatha by enlarging it. I saw it battered, broken and partly demolished. But this monument imposing in its height and profuse in its detail, must have been, when it was first built, perhaps the most majestic specimen of sculpturised architecture of the age. Every inch was carved with figures and designs, interspersed with niches, in which large-sized images of the gods were installed. Most of the images lay broken. Repeated attempts at the destruction of the temple and at its conversion into a mosque, had left scarcely any one of them intact. The fragments had also been exposed to the sea air for centuries. But such as they were, they could easily give an idea of the grandiose conception which inspired this architectural and sculptural wonder. Among them were the broken images of the Nataraja (Pl 62) the Bhairava (Pl. 65) and the Yogi (Pl. 63) which were unearthed during the excavation of its site.

V

In A. D. 1192, Prithviraja Chahamana lost to Muizz-ud-din of Ghur and in A.D. 1192-3 Qutb-ud-din captured Delhi and made it the capital. Neither resources nor military technique permitted a concentrated and united resistance to the foreigner's inroads and many Hindu kings of the north collapsed before the Sultanate, and the era of living art came to an end in northern India. When Ala-ud-din Khalji carried fire and sword into the realms of the surviving Hindu kingdoms, it was only in out of the way places that the Western school survived. We find fugitive remnants of this art in the Tejahpala's temple of the thirteenth century at Mount Abu and the memorial to a Chieftain of A.D. 1298.

It is only necessary to compare the elephants on the temple of Mount Abu of the 11th century (Pl. 178 b) with the elephants of Sanchi, or the Mother and Child of the 12th century with the earlier ones to realise the slow decay which was overtaking art. But in Saurashtra, where life ran in the older grooves the traditions of art, though progressively decadent, continued till the 19th century.

THE SAGA OF THE INDIAN SCULPTURES - SHIVA AND SHAKTI - THE ETERNAL AND THE INDIVISIBLE.

IN THE earlier chapters I have dealt with the history of Indian sculpture dynastywise. But art does not flourish only through political patronage. Before it can begin to flower the inspiring and conditioning factors which nourish it must exist in the social and emotional life of the people. Kings may provide lavish patronage for the artists. States may furnish their means of support, material progress may feed their vanity by building costly monuments, but not all of them, by themselves, can originate, inspire, or even influence the process which leads to the creation of beauty.

The creative urge only is stimulated when the Collective Unconscious of a people, under the spell of some urgent aspirations or emotion, throws up sensitive men with the gift of seeing, feeling and creating Beauty. Then, even if the artists be in poverty, misfortune or obscurity, art can flourish.

The secret of the richness and profusion of Indian sculptures must, therefore, be found, not in the patronage of kings, but in those powerful movements of the Spirit which have characterised certain periods of the history of our people.

There have been such several movements of the Spirit in the collective life of India, among others the impact of the Vedic on the non Aryan Culture ; the creative upsurge which swept over different lands, including India, in the sixth century preceding the birth of Christ of which the liberalising influence of the life and teachings of Buddha was a phase; the search for fullness which dominated the country during the Gupta period ; the Puranic Renaissance of the 7th and 8th centuries, and the Bhakti cults which, starting from the South, dominated the land for several centuries.

Beginning from the 13th century, the conquest of the country by the Turks and the Afghans stifled the free movement of the Spirit in Northern India. One by one the factors conditioning Art, lost their vitality. The creative genius of the people could find little expression in the plastic arts. The South, however, was conquered much later and the vigour if not the freshness, of its Art continued till the fall of the Vijayanagara Kingdom.

Mughal Art was the creation of the court. Its traditions were first of all superimposed

upon the people, but were later accepted as a matter of fashion. During this period, the movement of the Spirit was represented by Bhakti, which flowed apart from the life of the courts and often ran underground, driving sensitive souls to seek escape in other-worldliness or in the joy of contemplating the love of Radha and Krishna.

II

Art is the creative expression of the fundamental values of a culture and should be viewed as one continuous process in the stream of time. If Indian sculptures are viewed in this way, it should not be difficult to learn the direction of the aesthetic urge as it is bodied forth from time to time.

As I listen to the aesthetic harmony of Indian sculpture, I hear, inspite of varying conditions and changing factors, one eternal refrain : the search for a richness of the inner self seeking a co-ordinated fulfilment of our human urges.

Viewed in continuous time and in concrete terms, Indian sculpture is the saga of Shiva and Shakti.

It began in some protero-historic period when neolethic man looked upon the *linga* and the *yoni* in reverential amazement as representing the creating power. These symbols have been recovered from the relics of the Harappa culture. There is nothing, however, to prove that during the heyday of that culture or at any time later, these symbols had any physiological significance. It has been left to the Fraud-inspired scholars of the modern West to discover that, inspite of what the Indian himself may have thought about them, they carried a libidinous implication to the worshippers.

Iconographically, the parent of all sculptures of divinities in India is the Pashupati and the Mother Goddess of the Harappa Culture. Shiva is philologically traced by some scholars to the Tamil Chivan (red), the divinity who was known to the Vedic Aryans as Nilalohita, the Red one with the blue throat ; the name Uma, is probably *Ma*, the greater Mother of the Asian and East Mediterranean people ; who was certainly a popular deity before the arrival of the Aryans in India. Pashupati was the lord of the animals the deity of plenty and fecundity, though they were associated with each other in iconographic worship is difficult to say.

From the earliest times, these icons formed the basic norms of our artistic aspiration. In the following thirty centuries they have been given a thousand shapes in art, literature, religion and philosophy, but it is they alone who unfold the mystery of our Collective Unconscious not only in its imaginative, emotional and aesthetic aspects, but in those of the intellect and aspirations as well.

The Harappa Pashupati may have been blended with the Rudra of the Vedic Aryans long before the Vedic Period was reflected in the *Rigveda*. The description given of this deity is so vivid that it would not be surprising if the Vedic Aryans also worshipped an icon of Rudra.

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The Rudra of the *Rigveda* is fierce and 'destructive like a terrible beast'. He is a 'bull', 'exalted', 'the strong among the strong', 'rapid and swift'. He is 'the unaging Asura', the 'Asura of heaven ruling heroes' 'Lord (Ishana) of the whole world'. He is also the 'wise', 'beneficent', 'auspicious' Shiva. He is described as possessing 'firm limbs, beautiful lips, a fat belly and brown colour' and as being decked with gold ornaments and a multi-form necklace'. He is *tryambaka*. Here we have an excact image of Shiva, in words, but as if carved into an icon.

In the post-vedic period, Shiva was the great God (*Ishana*). The *Mantropanishad*, of the *Yajurveda* and the *Mahabharata* both refer to Shiva's exalted position in the pantheon. Pantanjali's *Mahabhashya* (B.C. 200) also refers to the icons of Shiva and Skanda. It is possible that Harappa Pashupati, in Yogic posture, will have been the ancestral form of the early icon of Shiva, not only as an individual deity, but as the presiding deity of the collective organism of life, comprising men, animals, trees, rivers, mountains and forests.

It is difficult to say how far Upanishadic thought owed its profundity to the earlier Shiva cults. But the *Shvetashvatara Upanishad* clearly shows the influence of the Shiva Cults. He is described there as the Lord of the three worlds ; Rudra, the destroyer ; Shiva the benevolent ; Giri-shanta and Giritra ; one who has manifested himself in the universe as *Param-Brahma*, enveloping all : a description which gives Shiva a high place in the Upanishadic philosophy. The *Agama* scriptures indicate independent origin, the same from the same source.

It is not impossible that Buddhism owes its paraphernalia to these cults. Long before the Yaksha cult, with its stone images of the Yakshas and Yakshis came into vogue, the *Linga* and the *lingodbhava* icons—possibly of Austric origin—may have been in use for worship. The Gudimallam Shiva (Pl. 13) is a surviving specimen of an iconographic tradition which must have originated several centuries before the Mauryan Period.

As Mahayana Buddhism was to fade imperceptibly into medieval Shaivism, it is legitimate to infer that the whole of its structure was built on the existing Shiva cults; Buddha's teachings provided a moral and philosophic superstructure. When the superstructure disappeared, only Shaivism was left, though modified.

III

The great Asiatic Mother Goddess Ma, and the father god, Atthis, of pre-historic ages were associated one with the lion, the other with a bull, as were Shakti and Shiva. The Vedic Dyaus and Prithvi or Aditi, are the Aryan equivalents of the same deities. Even in Vedic times, as *Devisukta* of the *Rigveda* shows, the supreme goddess was associated with Rudra as his strength and was the most worshipful.

In the *Kena-Upanishad*, one of the earliest in point of time, Indra, the Vedic god, 'came upon the Woman, even upon her who shines out of many forms, Uma, the daughter of the Himalaya !' To her he said : "Who was this mighty Yaksha ?" She replied. "It is the Eternal.

Of the Eternal is this victory in which ye shall grow to greatness." Then alone Indra came to know that this was the Brahman.

This curious association of pre-Vedic Uma and Yaksha with the Vedic Indra and Upanishadic Brahman, indicates a milestone in the harmonisation of different layers of beliefs and concepts to produce the later idea of Shiva and Shakti. It also shows a possible connection between the earliest images of Yaksha and Yakshi.

Shiva and Shakti, indissolubly linked as they are in the imagination of India as the creator and the creative principle, like unto the 'word and sense', had a colourful family representing the collective organism of life. Their son, the elephant-headed Ganesha—a pre-Aryan deity who at first obstructed all auspicious things emerged as the wise and auspicious God. Karttikeya, the god of war, originally perhaps an early Dravidian deity, was straightforward and heroic. The inseparable and faithful Nandi was the animal aspect of the god himself, the progenitor of animal life.

Cosmic unity was symbolised by the moon which Shiva wore on his crest. The starry Mandakini flowing in the heavens found an asylum in the locks of Shiva and, thanks to his grace, flowed on earth also as the Ganga, the mother of purity and plenty.

The conception of Shiva gradually became cosmic. As Pashupati he is Lord of the animal world ; as Vanaspati, the Lord of the forests. To rescue the impure he holds the heavenly Ganga in his locks. As Rudra, he is the terrific destroyer ; as Shiva, he is benevolent. In his auspicious moods, he is a charming youth. He is also the master who first taught men music and sculpture, wisdom and that Yoga, which destroys the bondage of earthly existence. He is the cosmic power, 'the Absolute', the 'All-pervading' as Kalidasa describes him.

Shakti is equally cosmic. In her womb are both the creation and doom. She is also Kali, the closing aspect of Creation, as Shiva is Mahakala.

Shiva is also *tapas,* the living fire of stern self-discipline, which sublimates human urges. He it is who renders human aspirations creative by destroying the cross of life. Uma is penance, the unflinching devotion ready to die to win Shiva. As Ambika or Parvati, the mother, she is loving as well as benevolent. As Durga, she is irresistible.

Both of them protect the gods and men when wickedness and brutal power turn the creation to godlessness. Of them are born Karttikeya the destroyer of evil, and Ganesha, the wise, for the rescue of the good.

Both are Timeless Time, united and equal, both benevolent and terrific.

THE COSMIC ROMANCE - THE SUBLIME IN STONE.

LITERATURE AND art, no less than religion and philosophy have revolved round Shiva and Shakti, who as the central figures of a cosmic romance are so human in their appeal, yet so elevating in their significance. On the death of his spouse Sati, Shiva becomes insane with grief. Later, he withdraws himself into an endless meditative trance.

Taraka, the wicked demon, dominates life from which the benevolent god has withdrawn. Affrighted gods and men pray to Shiva that the creation may be rid of the demon. But in view of Shiva's blessing, he could only be destroyed by a new-born infant power. To achieve this end, Sati takes another birth as Uma (or Parvati), the daughter of the Himalaya.

In order to woo Shiva, lost in meditative mood, Parvati performs stern penance. She wears herself to skin and bone and becomes as emaciated as a withered lily. But the god has to be wooed and won and the world to be saved from the wicked Taraka by the creative process merging itself in the creative artist.

Kamadeva, god of life and guardian deity of the creative process, comes to the help of Parvati. He cannot bear that the two deities should remain apart. But his magic has no effect on the divine ascetic, who, opening his third eye, burns the officious god to ashes. Kama's body gone he remains a quivering flame, that which alone can make man and woman like Shiva and Shakti, one and indivisible.

Ultimately Shiva relents and the cosmic man and woman comes together. They had been reunited so that the end of creation might be gained and evil destroyed.

Parvati's penance is immortalised in Kalidasa's *Kumara-sambhava*. The episode stirred and still continues to stir the Indian imagination and again and again has inspired poetry, drama and art.

Another dramatic episode symbolises the evolutionary process through a struggle, between good and evil between the pride of strength and the vigour of high aspiration. In this Shiva appears as the cosmic saviour.

The titans wax strong—for Shiva is too benevolent to deny them the boon for which they

had asked. But in their brutal strength, they oppress the creation. The gods, therefore, wish to secure immortality.

The gods and the titans then begin to churn the ocean to secure the divine nectar of immortality. This churning of the ocean is the eternal process of evolution. As it goes on, Chaos, the mother of darkness is agitated and throws up the poison the quintessence of sin and death. This, if allowed to remain unabsorbed, would destroy creation. But Shiva comes to its rescue and swallows it, so that the evolution may ultimately result in the triumph of the good.

This benevolent deity, who in his good-nature is a generous dispenser of boons, becomes in the end saviour par excellence. It was he who saved creation by burning the Cupid, by keeping the Kalakuta poison in his throat and by wedding Parvati so that Skanda might be born and Tarakasura, the demon, be destroyed. He destroyed Tripura himself and when the world needed to be purified, and at the prayer of Bhagiratha, he opened out His matted locks to receive the mighty floods of the Ganga which would otherwise have drowned the earth.

II

In the course of centuries the Indian imagination has evolved out of the various forms of these two deities, belief, tradition and art. As a consequence, each of them has become invested with a vivid and picturesque personality which varies with each aspect.

Shiva is the naked ascetic ; lord of austerities, sometimes a mad man. He presides over burial and burning grounds. His body is smeared with ashes ; his long hair remains matted and only at times, such as those when he is receiving the Ganga on his head to save the world, does he loosen his locks.

At the same time, he dances but through the dance he is as much the lord of destruction as of creation. Even if he does not dance, he, the vanquisher of the wicked, can dominate the battle. Normally, the trident is his favourable weapon. In one of his hands, he holds the *damaru*, the drum ; in the other, a *mriga* (a deer). The third hand is held in the symbolic gesture of conferring boons, the fourth assures mankind of protection.

Shiva's third eye in the forehead opens only at times—to save mankind and to destroy evil. It opened, as we know, when the body of Kamadeva was reduced to ashes, and his Spirit to a sublimated yearning.

Shiva is enveloped either in a tiger-skin, or the hide of an elephant. A living serpent is wound round his neck. His matted locks are crested with the moon. He bears a skull, the fifth head of Brahma and the Ganga, the great purifier, also dwells there.

Shiva is often shown in sculpture as trampling either the demon Tripura under foot, or the dwarf whom the disbelievers once hurled at him.

One of the Shaivite hymns quoted by Coomaraswamy runs as follows:—

"The staff of a mendicant monk, an axe, an antelope-skin, ashes, serpents, and a death's head—such, dispenser of all favours, are thy sole garment, thy furniture and thine only adornment. The gods have as their portion, one this form of wealth, and one that, which thy majesty rejects with disdain. For the illusion of the objects of sense cannot deceive the being whose whole joy lies in contemplating his own soul. When thou dost dance for the preservation of the world, the earth, smitten by thy feet, trembles as though on the point of destruction, the sky reels, the army of the planets is swept away by the movement of thine arms, and the firmament, touched by thy head-dress, is ready to crumble to dust : so full of seeming contradictions is thy power, though ever at harmony with itself. Thy gardens are thy cemeteries, the vampires form thy court, the ashes of funeral pyres are thy sandalwood, a chaplet of human skulls thy garland of flowers ; thy mood is sinister, and no less so is thy name. None the less art thou the supreme felicity of those who call upon thy name, O dispenser of favours ! Thou art the sun, thou art the moon, thou art the wind, thou art the water, thou art the heaven and the earth, thou art the universal soul, thou art at once the all and its every part. Glory be unto thee, who art both the atom and the cosmos, O god whom we dearly love. Glory be unto thee, who art the all. Glory be unto thee who art *more than all and dost include the all* !

Shiva, is, therefore, not only *anugrahamurti*, the god of benevolence, but *samharamurti*, the god of destruction ; as *bhikshantana-murti*, as the presiding deity of ascetic life ; as *dakshinamurti*, the god of wisdom ; and above all, as *Nataraja*, the supreme artist of the cosmic dance of creation and destruction, and as Maheshamurti the three-headed God, representing Creation, Preservation and Destruction in one. The *linga* only expresses his latent cosmic powers, the *Nataraja*, his highest energy ; the *Anugrahamurti*, however, is rich in various aspects, for he is the lover, the bridegroom, the beloved Lord of the Mother.

III

Shakti, Shiva's timeless spouse, is primal energy and is no less powerful than Shiva. Creation flourishes because of her penances. She is the goddess of domestic joy and plenty, the ideal wife, the most ardent lover, the guardian of brides and happy wives. Every panel of the Kailasanath Temple shows how her love for Shiva has fired the imagination of generations. Literature and sculpture both describe her jealousy of Ganga or of Vishnu when in the form of Mohini he came to foment trouble between the gods and titans. In some parts of the country, Lakshmi and Saraswati are both described as her daughters, just as Ganesha, the god of wisdom, and Karttikeya, the god of war are her sons.

After the Gupta period, the popularity of Karttikeya in North India appears to have waned. But for every purpose Ganesha remains, the most favourite deity. He is in all the temples, either by himself, or associated with his parents. He adorns the front gate of every house in India. His twinkling eyes and round belly are joyful to look at all times. He is the most likable of the gods.

Ganesha is intelligent with the combined intelligence of man and elephant. He is a man of

letters. He is the guardian god of scribes and stenographers, for he first took down the *Mahabharata* at the instance of Veda Vyasa. He is also fond of food and is extremely kind. He leads the hosts of the good to battle and brings luck wherever he is worshipped. Wherever Indian influence has reached, Ganesha of all the Indian gods, has become the favourite.

Shakti, like Shiva also has her different forms. As Parvati, the Mother, she decks herself out with all the arts of woman ; as Durga or Mahishasura-mardini, her favourite form for the artists, she appears in battle armed with dread weapons. As Kali, the irresistable goddess of battle and victory, she wears, like Shiva, the tiger skin and a necklace of skulls. At times she is portrayed as a woman bony with her tongue coming out, almost a skeleton.

"Durga", says the *Harivamsa*, "is both wisdom and pleasure, both darkness and light. The elder sister of Yama, the god of death, she is covered with a garment of black silk. She appears under a thousand graceful or splendid forms. At times her glance is horrible, at others it is all sweetness. Her favourite resort is in the Vindhya mountains. Her joy is in battle. Now she appears covered with rags, now resplendent in magnificent garments. She is the night and the twilight. She walks with dishevelled hair. She is death, which delights to rend and devour the bleeding, palpitating flesh, and she is also the resplendence of the stars, the beauty of young girls, and the happiness of wives."

From the Rigvedic days, the Mother, as we saw, is the queen, the finest of worshipful gods, the strength of her Lord :

> "I am the Queen, the gathered-up of treasures ; Most thoughtful, first of those who merit worship.
>
> I bend the bow for Rudra that his arrow may strike and slay the hater of devotion.
>
> On the world's summit I bring forth the Father : my home is in the waters, in the ocean.
>
> Thence I extend o'er all existing creatures, and touch even yonder heaven with my forehead.
>
> I breathe a strong breath like the wind and tempest, the while I hold together all existence.
>
> Beyond this wide earth and beyond the heavens I have become so mighty in my grandeur".

The *Devi-Mahatmya* in the *Markandeya-Purana* says : " The energy of Shiva was on her face ; Yama's power was in her hair ; in her arms lay Vishnu's strength ; her breasts were like unto the moon. Her waist had the vigour of Indra and her legs and thighs, the speed of Varuna. Brahma was in her feet and in her toes the fiery Surya". And this form the artist described in numberless Mahisasura-mardini throughout India.

IV

We saw how in the *Kena-Upanishad,* Uma, the daughter of the Himalaya, was associated with Yaksha identified with Brahman. The *Shvetashvatara-Upanishad* accepts Shiva as Brahman.

Harivamsa prays to him thuswise—

"I worship thee, Father of this Universe, which thou dost traverse by invisible ways, great mystic tree with the shining branches, terrible deity with the myriad eyes and the thousand armours... Protect me, thou the only god, with thine escort of wild beasts ; thou art also the pleasure of the senses, the past and the future, imperceptible atom which dost abide in the heart of the disintegrated elements, one and only substance of organic bodies, owing thy birth to none save thyself, O Universal Essence".

One of the Tamil poets describes the greatness of Shiva in superlative terms :

"The ages during which many millions of the gods of heaven shall follow one after the other, each of them living out the appointed period of his life, the time during which many Brahmas shall die, the time after which Vishnu shall cease to be, these ages are scarce as one moment for Shiva. When the time shall be fulfilled in which the sea, the earth, the air, the fire, and the wind shall be annihilated, many millions of Vishnu shall perish, and many millions of Brahmas shall die also. Then shall Shiva collect together all the heads and of these heads He shall make Himself a necklace, and He shall dance upon one foot, a dance that none can imitate, in which this necklace shall clash against his eight shoulders ; and He shall sing mysterious tunes such as none other can sing, and He shall taste the pleasure that none other has known'.

Of Shiva, the Nataraja, it is stated :

"Our Lord is the dancer, who, like the heat latent in wood for the kindling of fire, diffuses his power through both spirit and matter, and causes them each in turn to dance'.

And in Maheshamurti we have the sublime in stone. As Dr. Rene Grousset has written—

"The Maheshamurti, the three headed bust at Elephanta, (Pls. 183-185) is perhaps the greatest masterpiece of the world's art. The three countenances of the one being are here harmonised without a trace of effort. There are few material representations of the divine principle at once so powerful and so well-balanced as this in the art of the whole world. Nay, more: here we have undoubtedly the grandest representation of the pantheist God ever made by the hand of man." In a magnificently poetic outburst Rodin has celebrated "this full, pouting mouth, rich in sensuous expression, these lips like a lake of pleasure, fringed by the noble, palpitating nostrils". Indeed, never have the exuberant vigour of life, the tumult of universal joy expressing itself in ordered harmony, the pride of a power superior to any other, and the secret exaltation of the divinity immanent in all things, found such serene expression. In its Olympian majesty, the

Maheshamurti of Elephanta is worthy of comparison with the Zeus of Mylasa or the Askleopios of Melos.

In the *Bhagavad-Gita*, Arjuna, by his surrender, can become the '*nimitta-matra*' of God—His instrument. But according to the Shaivite doctrines, when a man attains absolute integration, Shiva Himself manifests in him.

The man freed from bondage who becomes Shiva Himself, is aptly described in the famous *Nirvana-shataka* of Shri Shankar:

I am not the mind nor the intellect,
Nor am I the thought nor the cognising ego ;
Neither am I the ear, the tongue, the nose, the eyes ;
The sky is not I, nor the earth ;
Neither fire nor wind am I ;
For, I am Bliss-Consciousness ;
Shiva is in me and I am Shiva.

I am not the breath, nor the five-fold vital oars,
Nor the seven elements, nor the five organs ;
Speech is not me, nor hands, nor feet am I ;
For I am Bliss-Consciousness :
Shiva is in me, and I am Shiva.

I know no aversion, nor any attachment know ;
I covet not, nor does illusion shroud my eyes ;
I have no pride, nor the touch of envy ;
Neither duty nor selfish purpose ;
Neither desire, nor freedom am I ;
I am Bliss-Consciousness :
Shiva is in me, and I am Shiva.

Transcended have I both virtue and sin ;
As also pleasure and pain ;
Even chants or sacred places, Vedas or the Sacrifices, have me not
Nor am I enjoyment ;
Neither the enjoyable nor the enjoyer,
Bliss-Consciousness I am :
Shiva is in me, and I am Shiva.

Death claims me not ;
Nor fear ever shake my calm ;
Distinctions that part man from man, I know not,
I have no father, no mother even,

No brother, friend, no teacher, no pupil,
Nor have I another life ;
For Bliss-Conscious am I ;
Shiva is in me, and I am Shiva.

I am the lord of all my senses.
All attachments have I shed, even freedom lures me not,
Changeless am I, formless and omnipresent,
For Bliss-Consciousness am I,
I am Shiva, Shiva is in me.

In the triumphant conception we have the Mother taking her place as the equal of and undivided from, the Supreme Lord of the Creation.

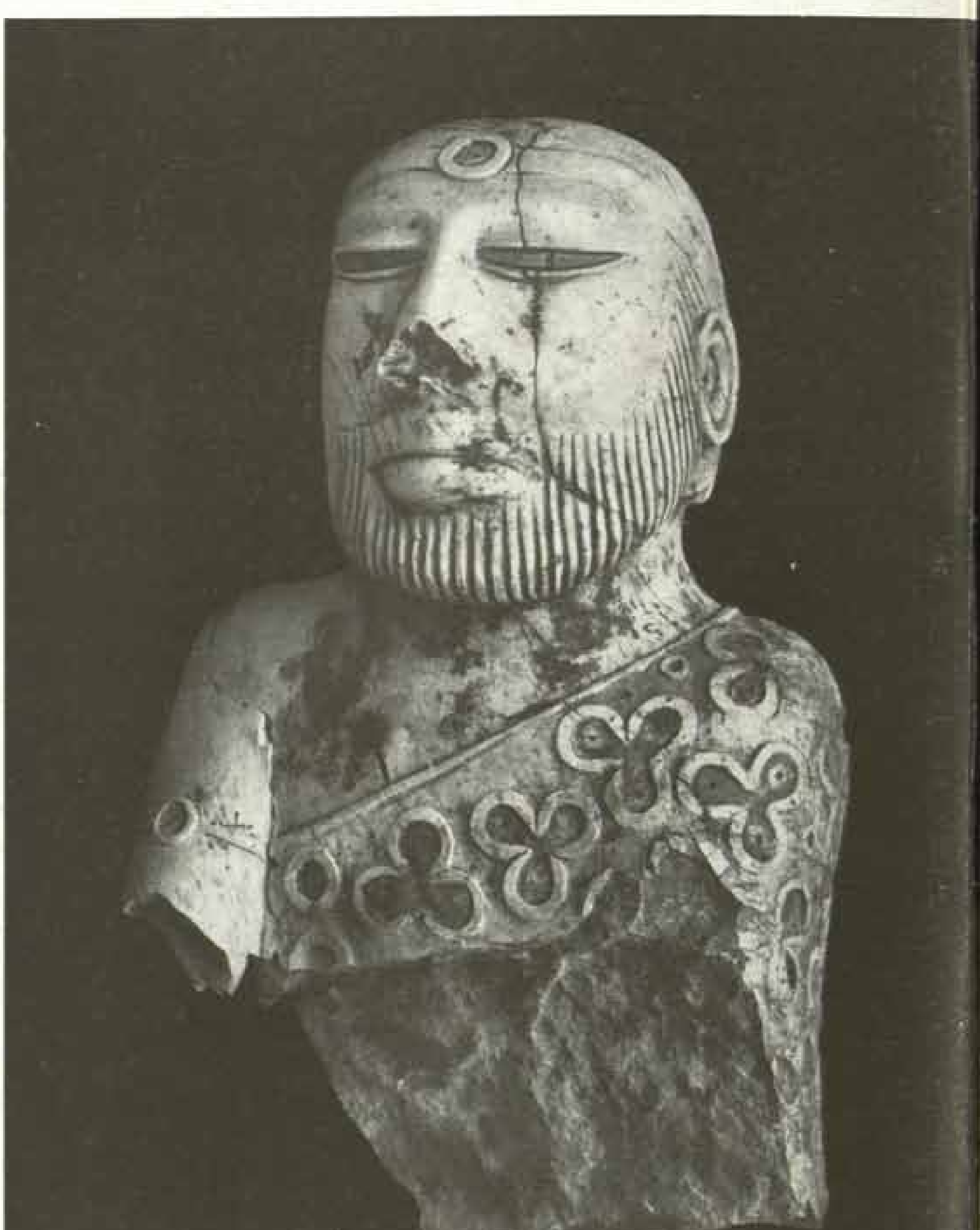
Many similar episodes make these deities humane, noble, lovable, protective, terrific and inspiring ; the presiding gods of an eternal universe fearlessly marching to ultimate beauty, goodness and truth.

Shiva and Shakti are the eternal refrain of Indian culture, nay, of all the cultures which have faith in the fullness and richness of human existence and its potential strength to bring down God on earth.

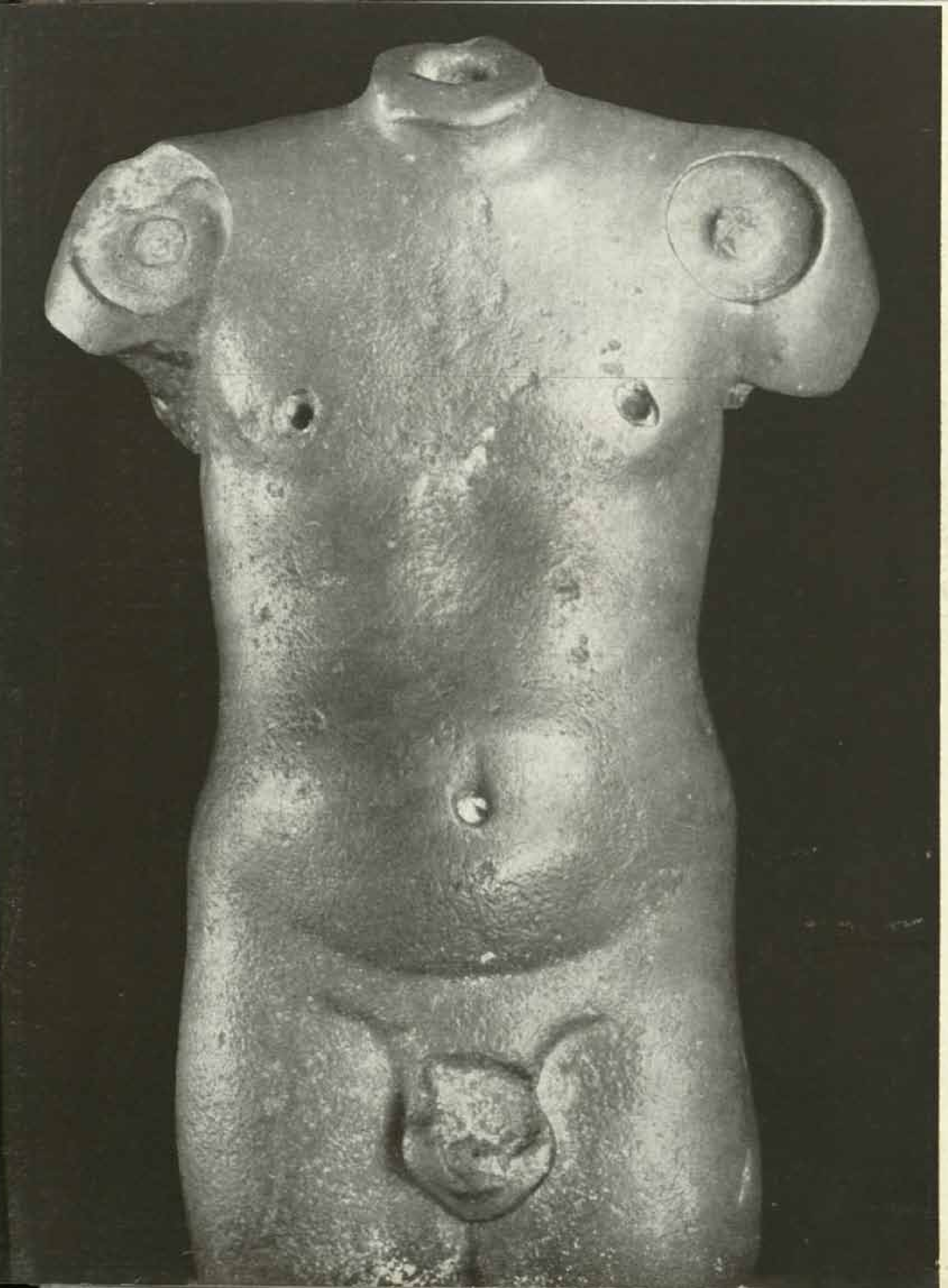
Mother Goddess : Harappa

Male Torso : Harappa
(*Facing picture*)

(a) **Gray Stone Torso :** Harappa



(b) **Bearded Priest :** Mohenjodaro



(a) **Pashupati:** Mahenjodaro

(b) **Manibhadra Yaksha, Front:** Pawaya

(c) **Manibhadra Yaksha, Back:** Pawaya

(a) **Nude Goddess : gold repousse figure :** Lauriya-Nandangah

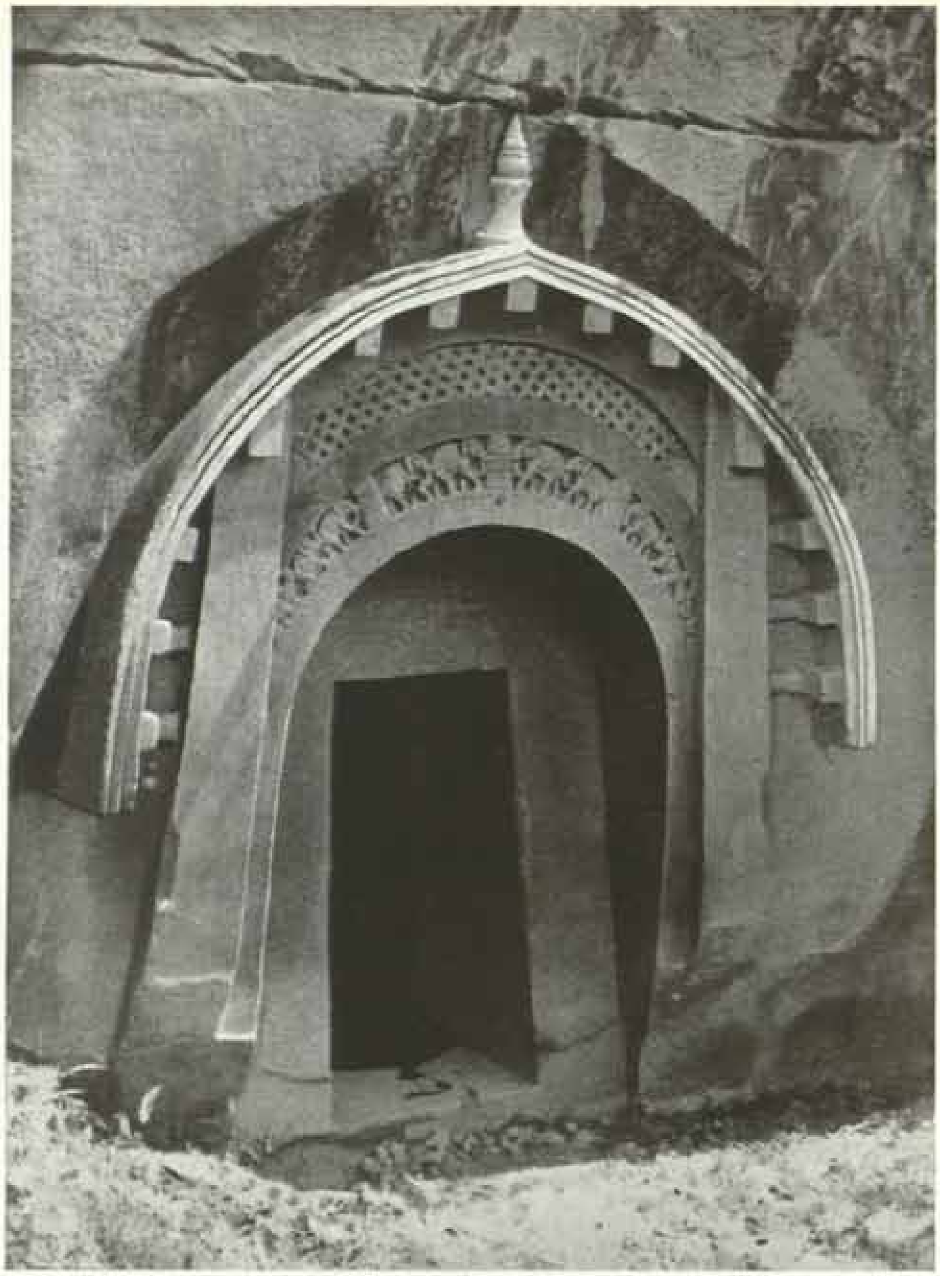
(a) **Yaksha :** Parkham

Yakshi :
Didargang

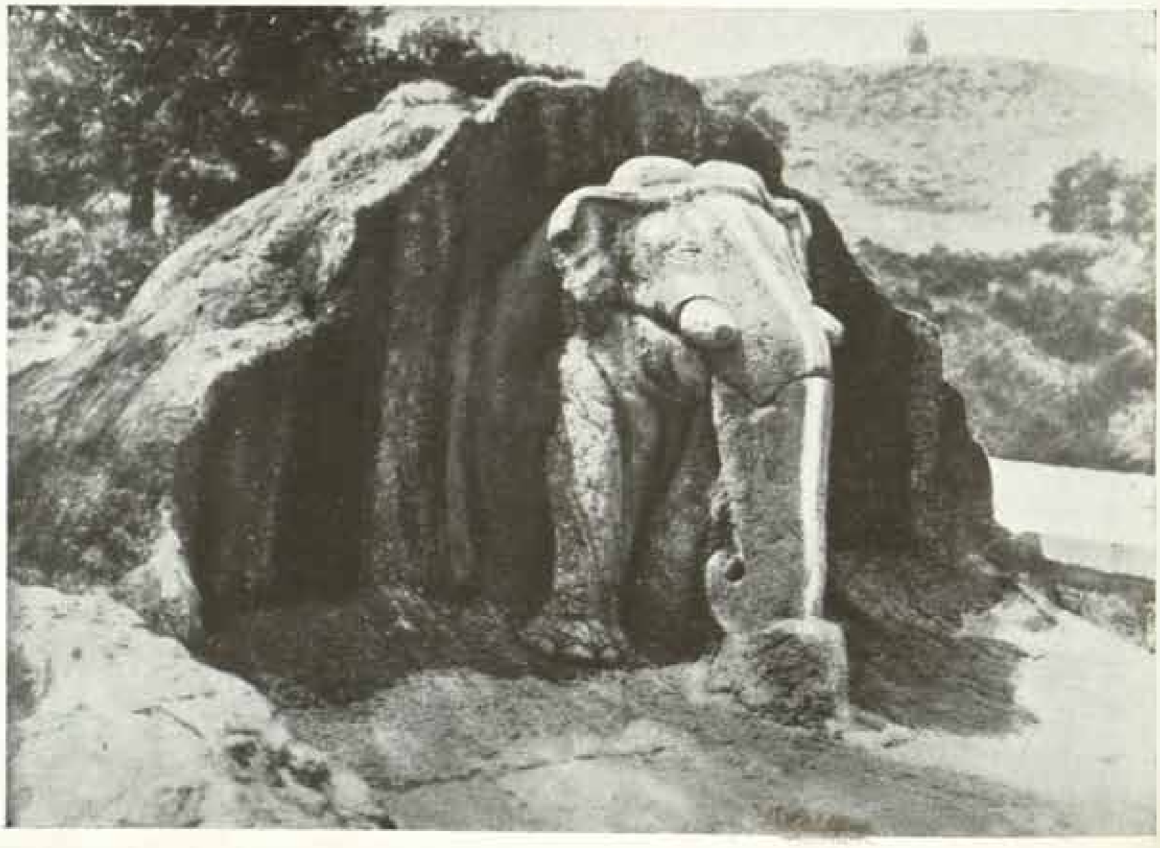
Lion Capital : Sarnath

Stone railings: Bodh Gaya

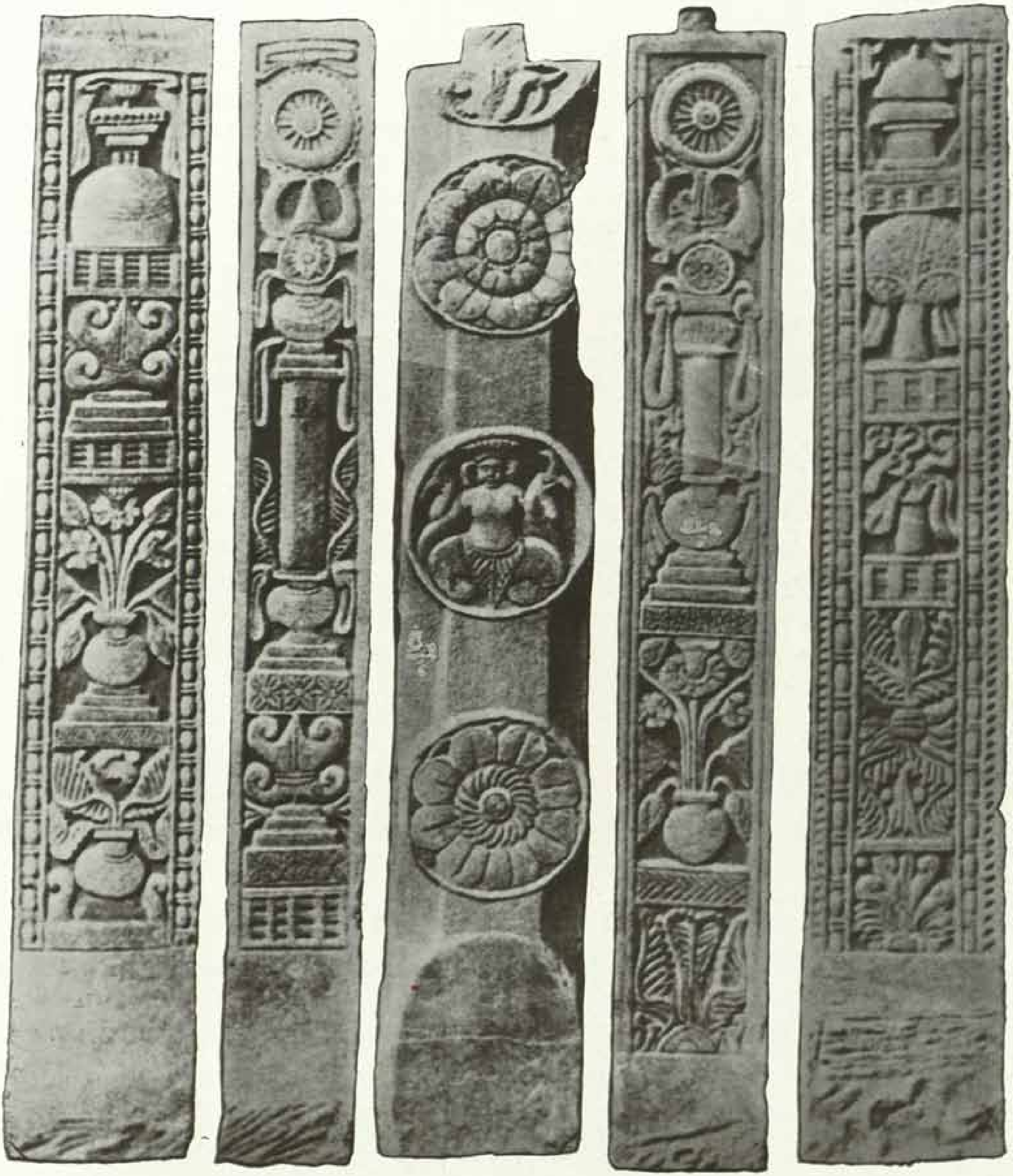
Stone railings : Bodh Gaya



(a) **Lomash Rishi cave**; facade : Barabar hills, Gaya



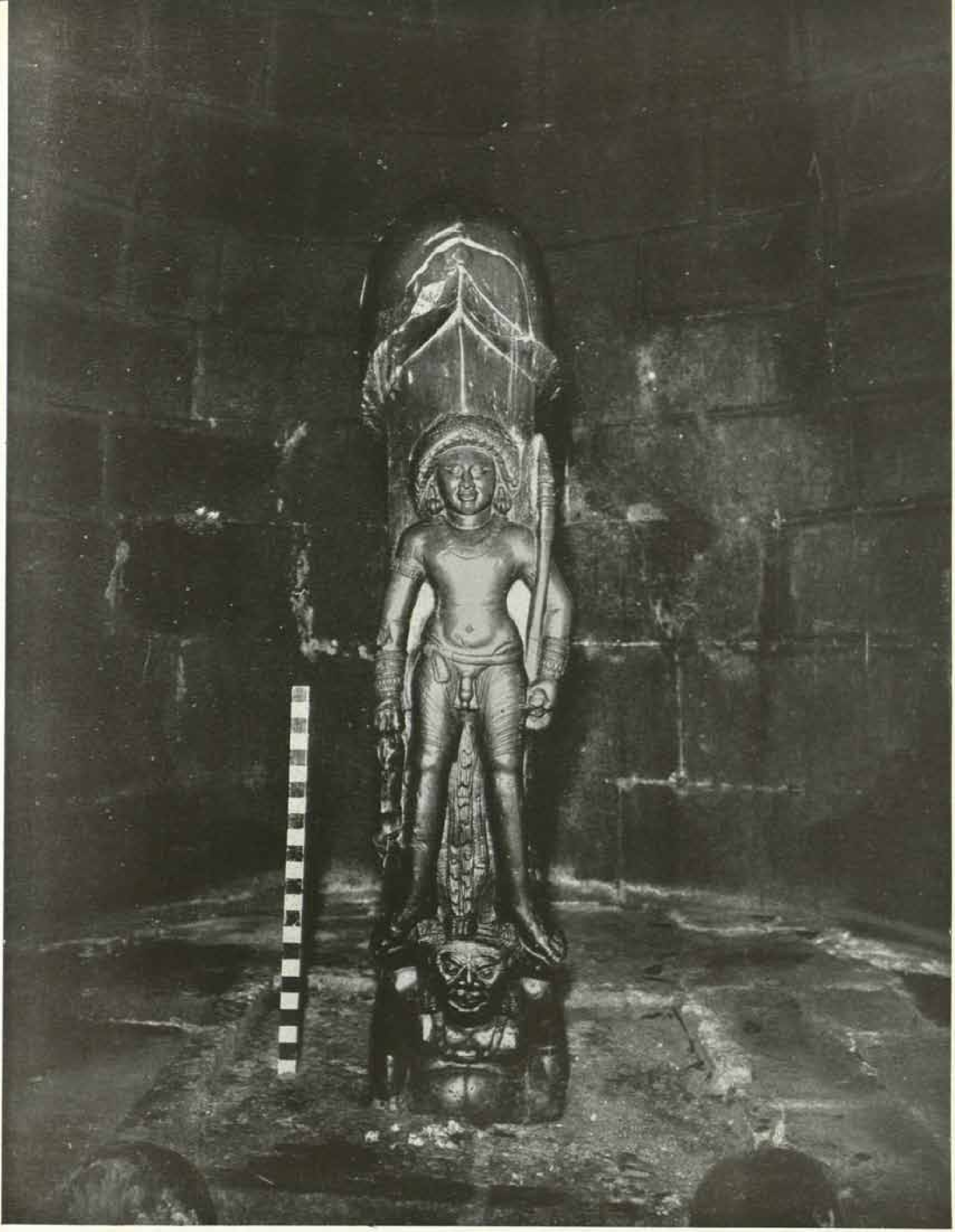
(b) **Elephant** : Dhauli



Railing Pillars : Sarnath

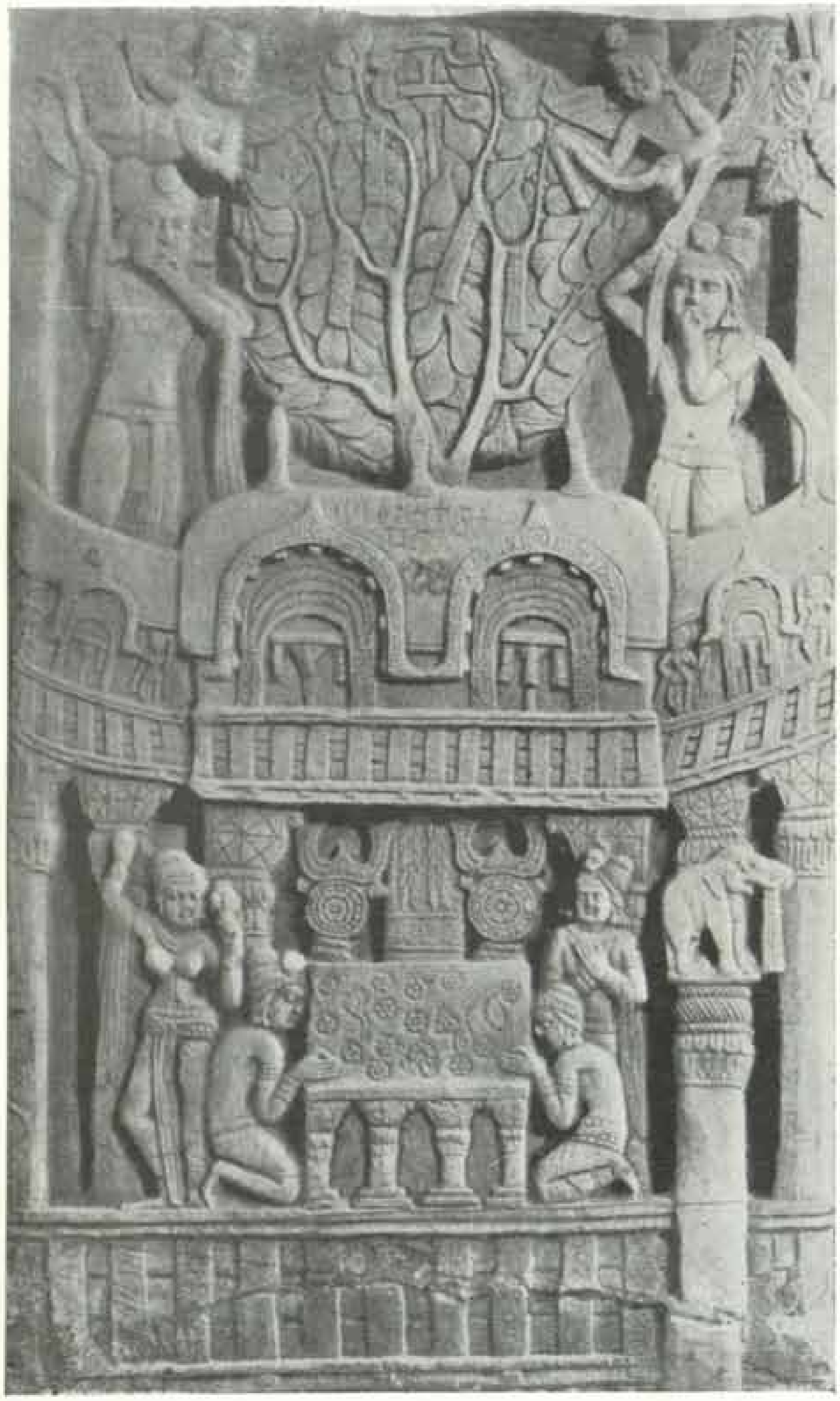
Pillars : Bharhut

Railing figure : Kushana period, Mathura Museum



Shiva : Gudimallam

(b) **Pillar medallion:** Bharhut

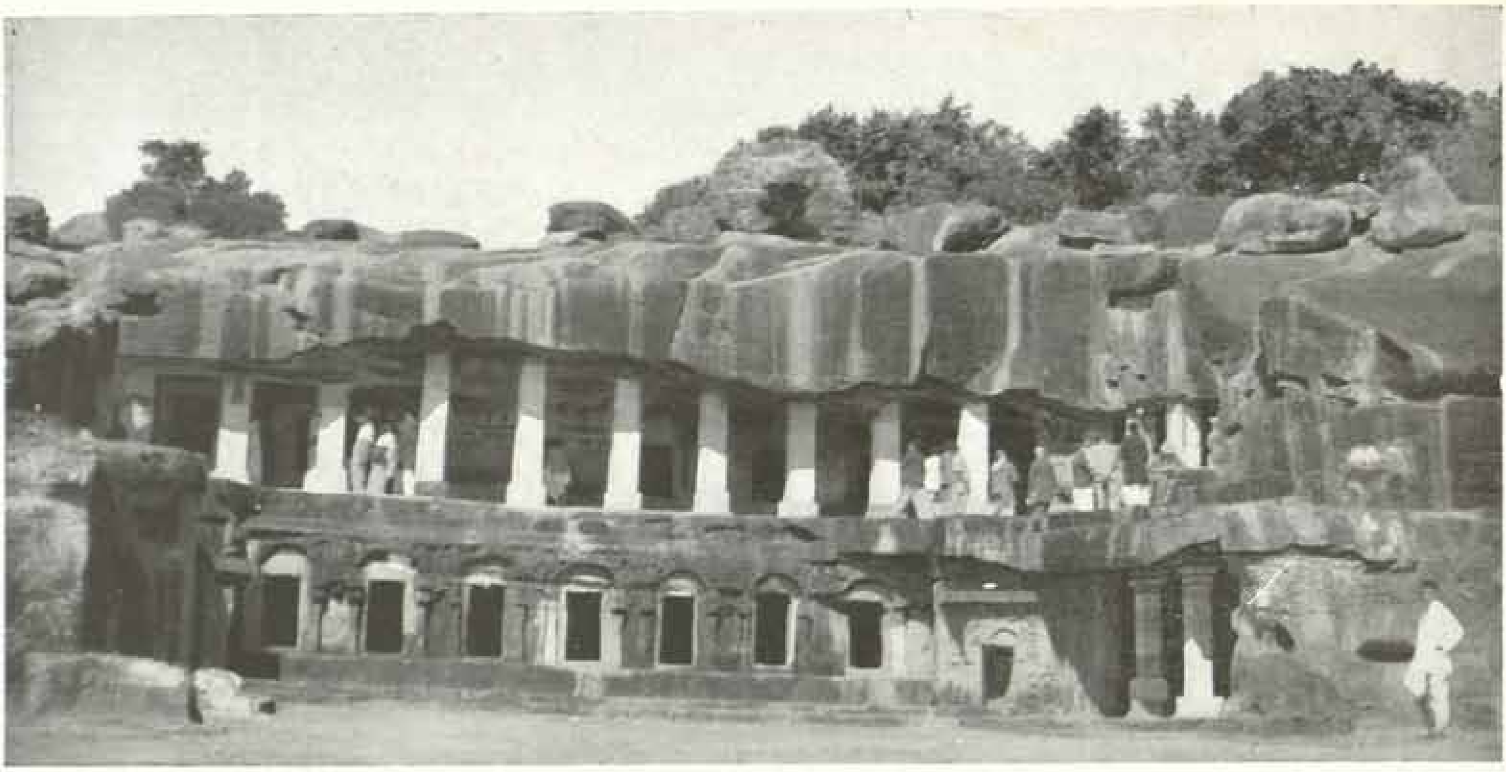


(a) **Prasenjit pillar** : Bharhut

(a) **Sirima Devata** : Bharhut

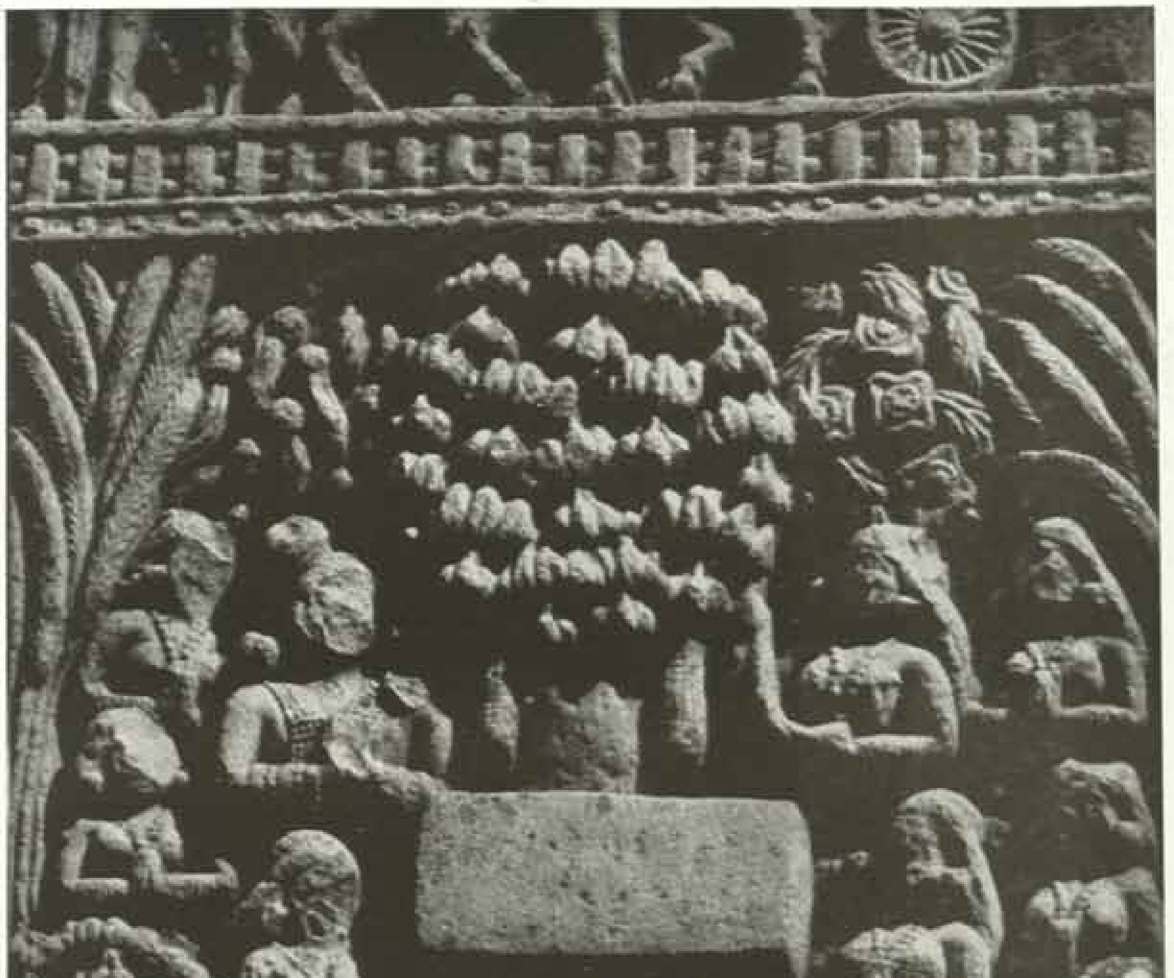
(c) **Warrior** : Bharhut

(b) **Sudarsana Yakshi** : Bharhut



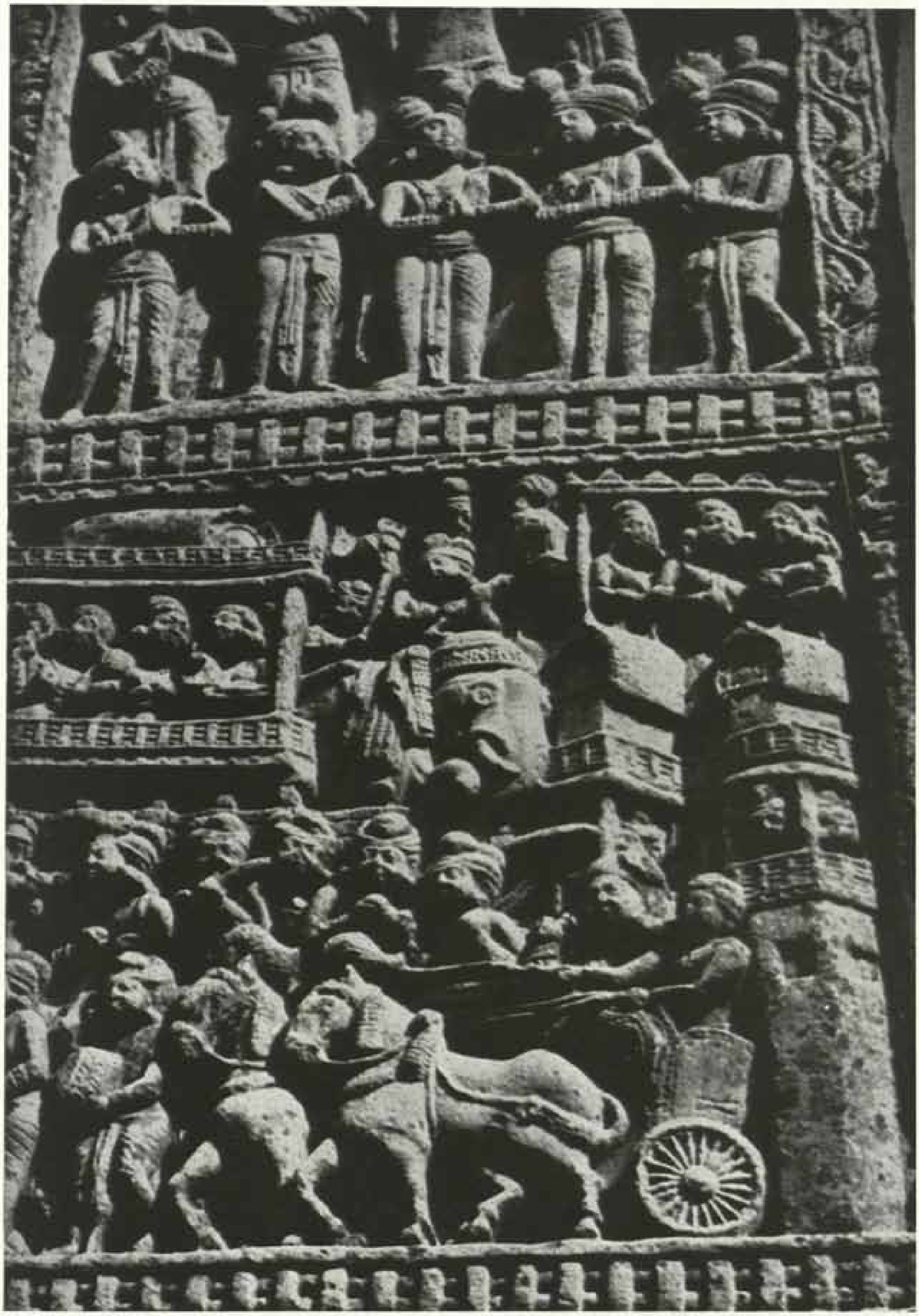
(a) **Rani** *gumpha* :
Khandagiri, Orissa

(b) **Ayaga-pata** : Mathura

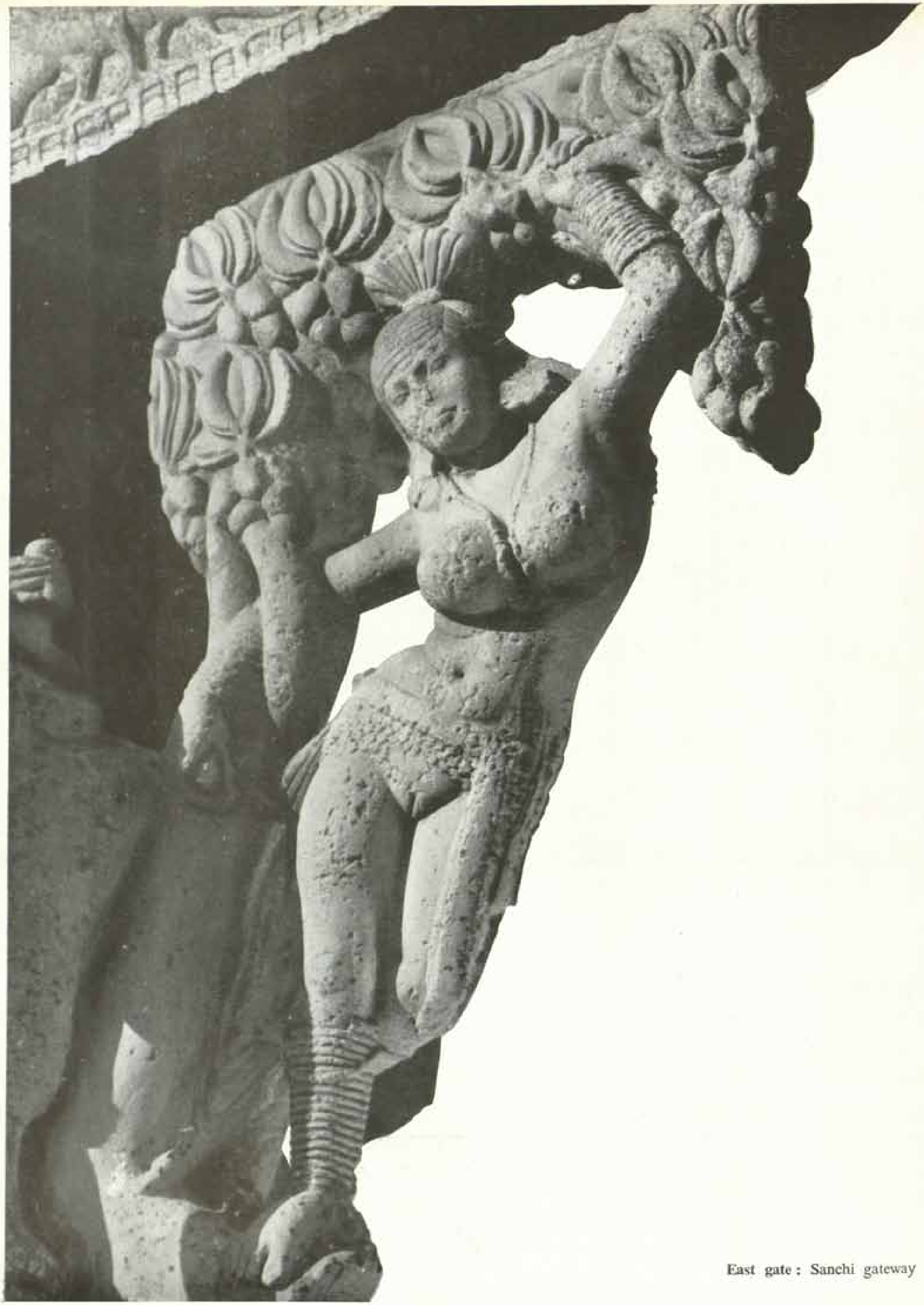


Praying woman : Sanchi gateway

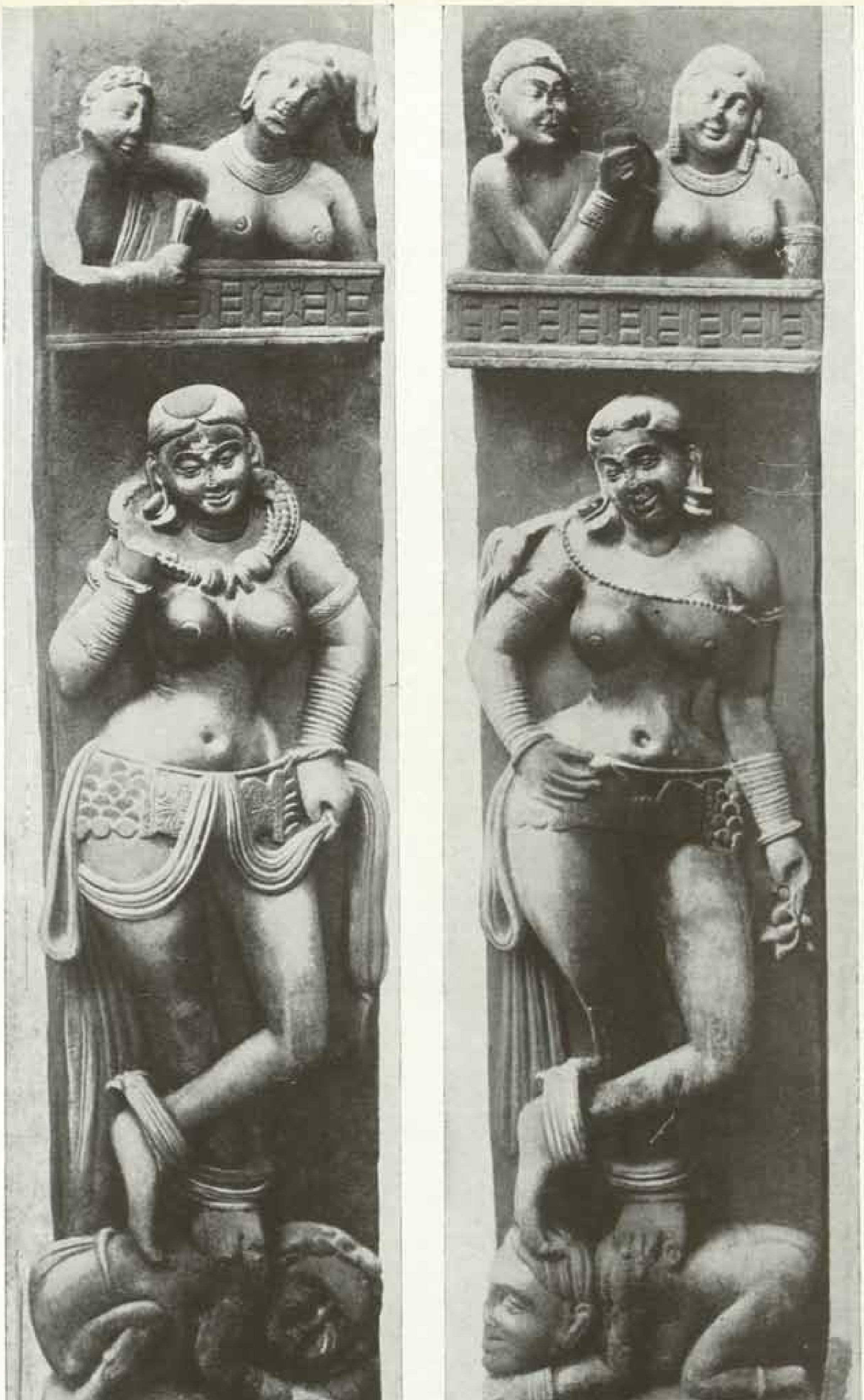
Architrave, rear view : Sanchi gateway



Southern gate, rear view : Sanchi gateway



East gate : Sanchi gateway



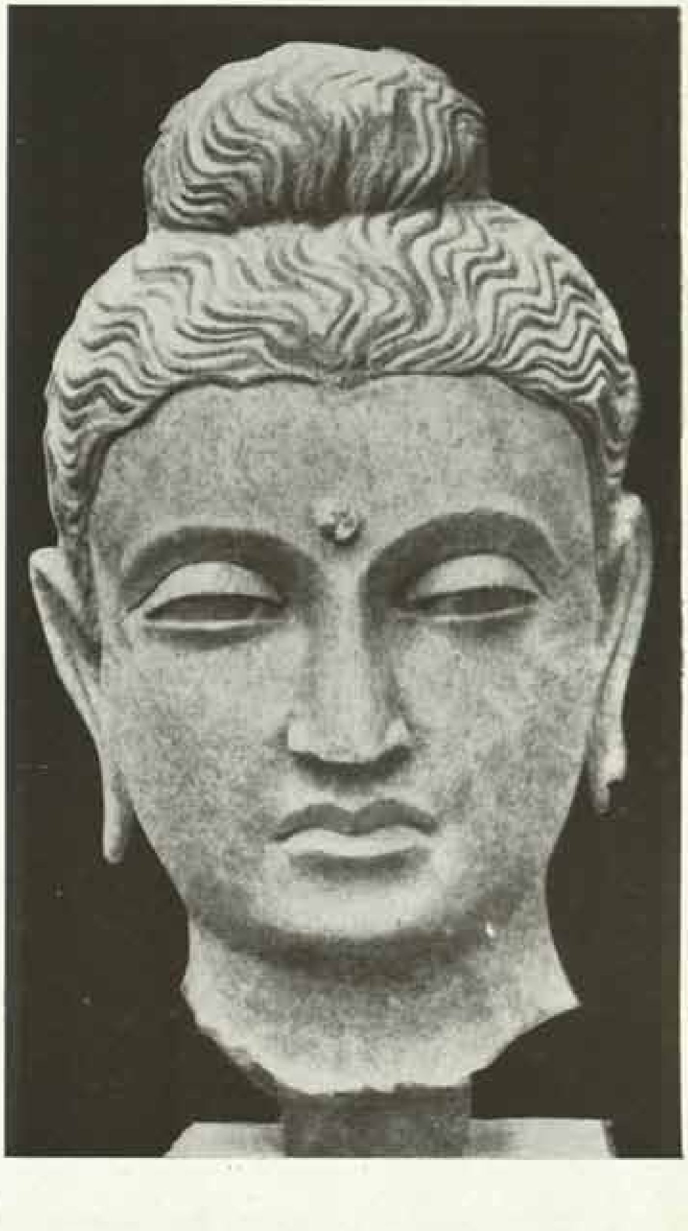
Railing Pillars : Mathura

(a)
Railing Pillar :
Mathura

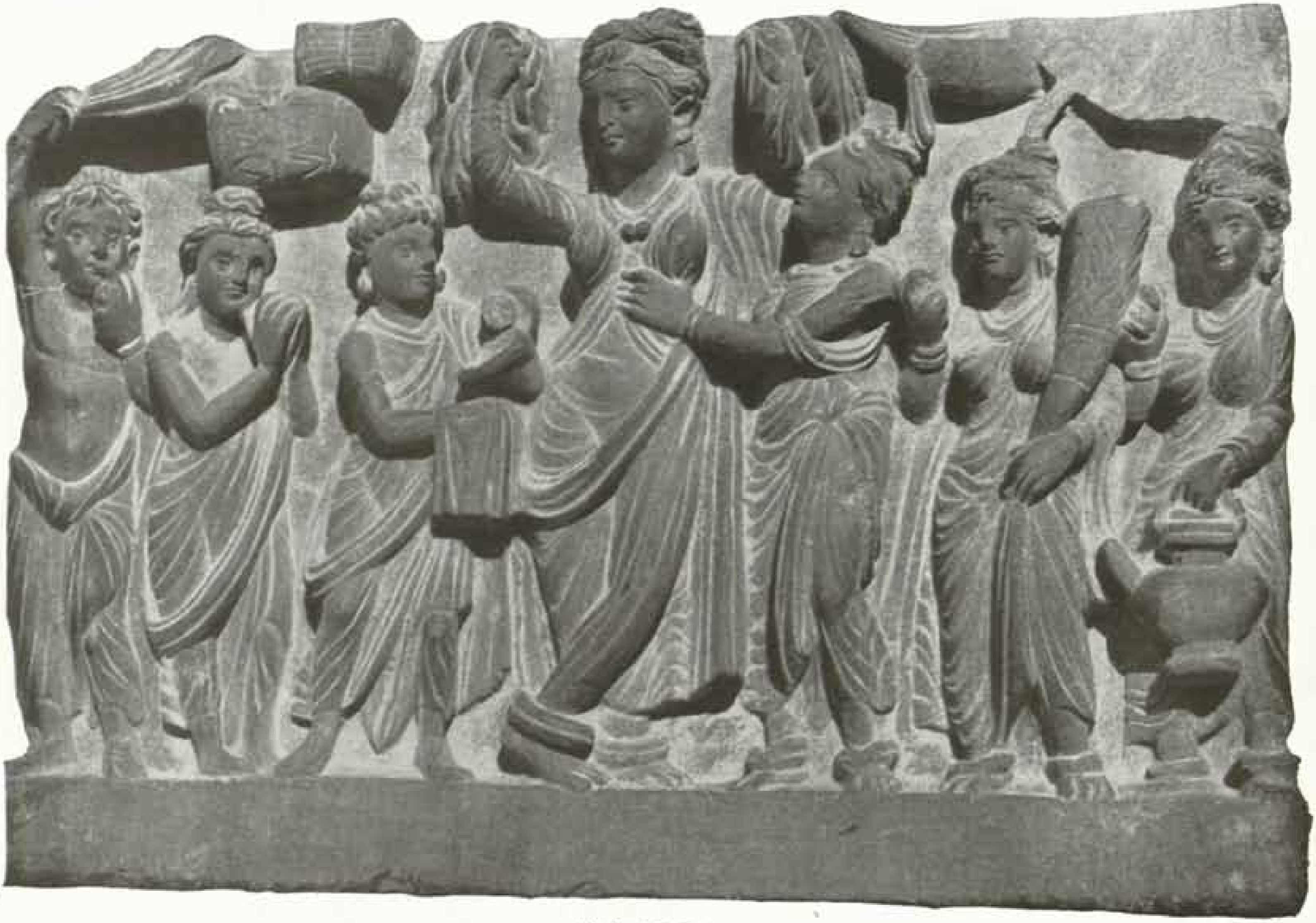
(b)
Yakshi :
Mathura

(a) **Lion capital of the queen of Rajubala**

(b) **Buddha :** Gandhara



(c) **Buddha on the coin of Kanishka**

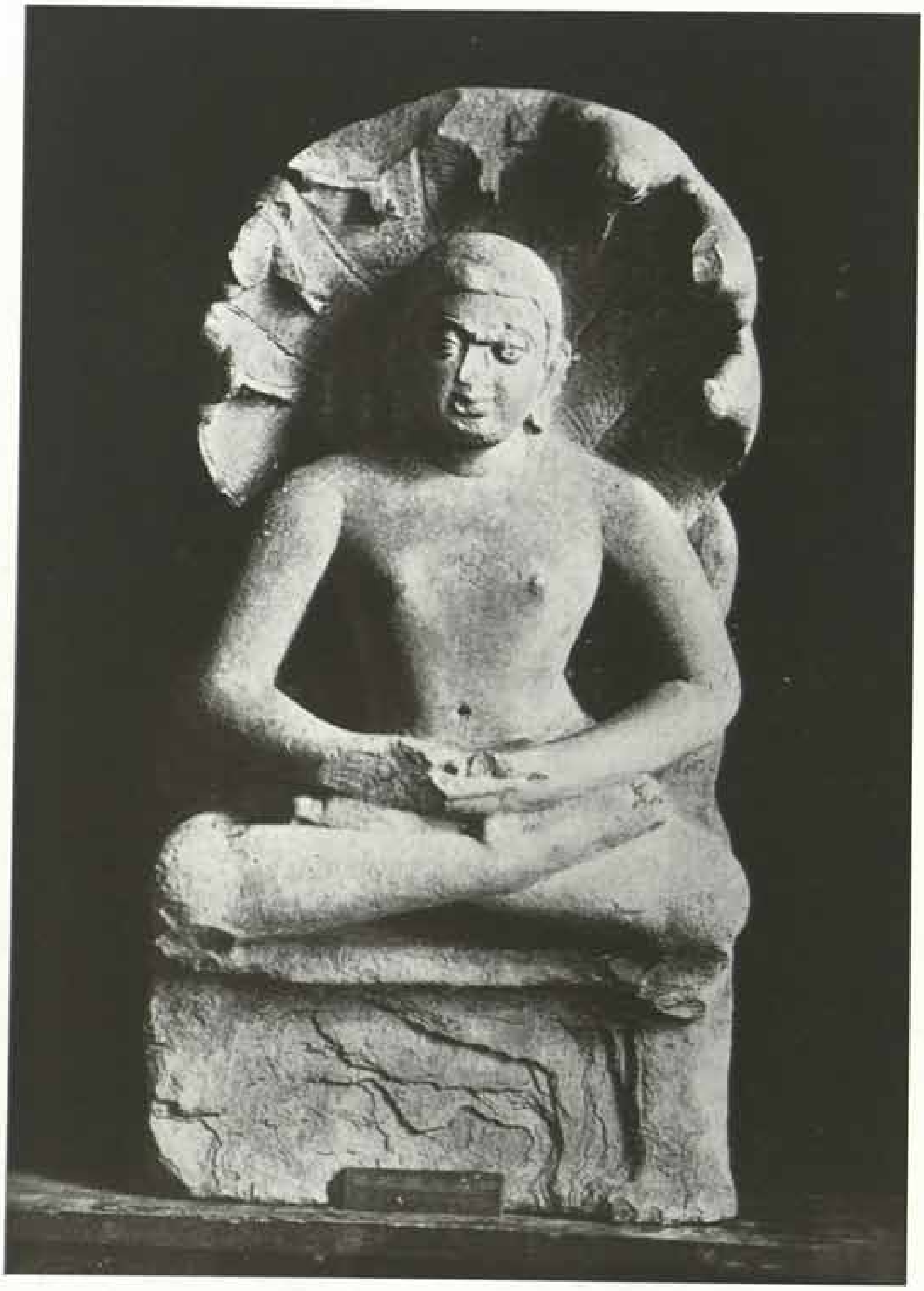


Birth of Buddha

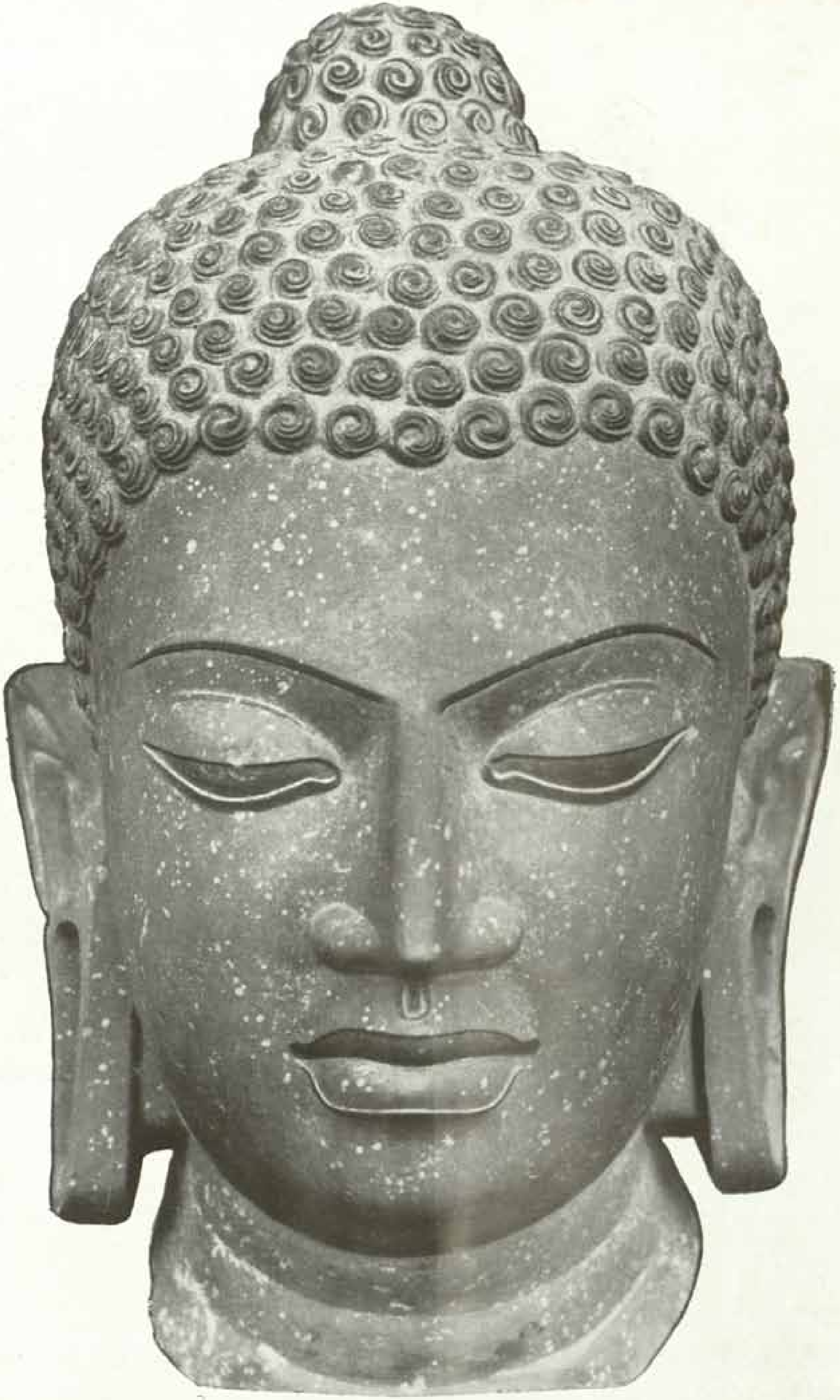
Kanishka : Mathura Museum

Bodhisattva of
Friar Bala

Buddha : Katra



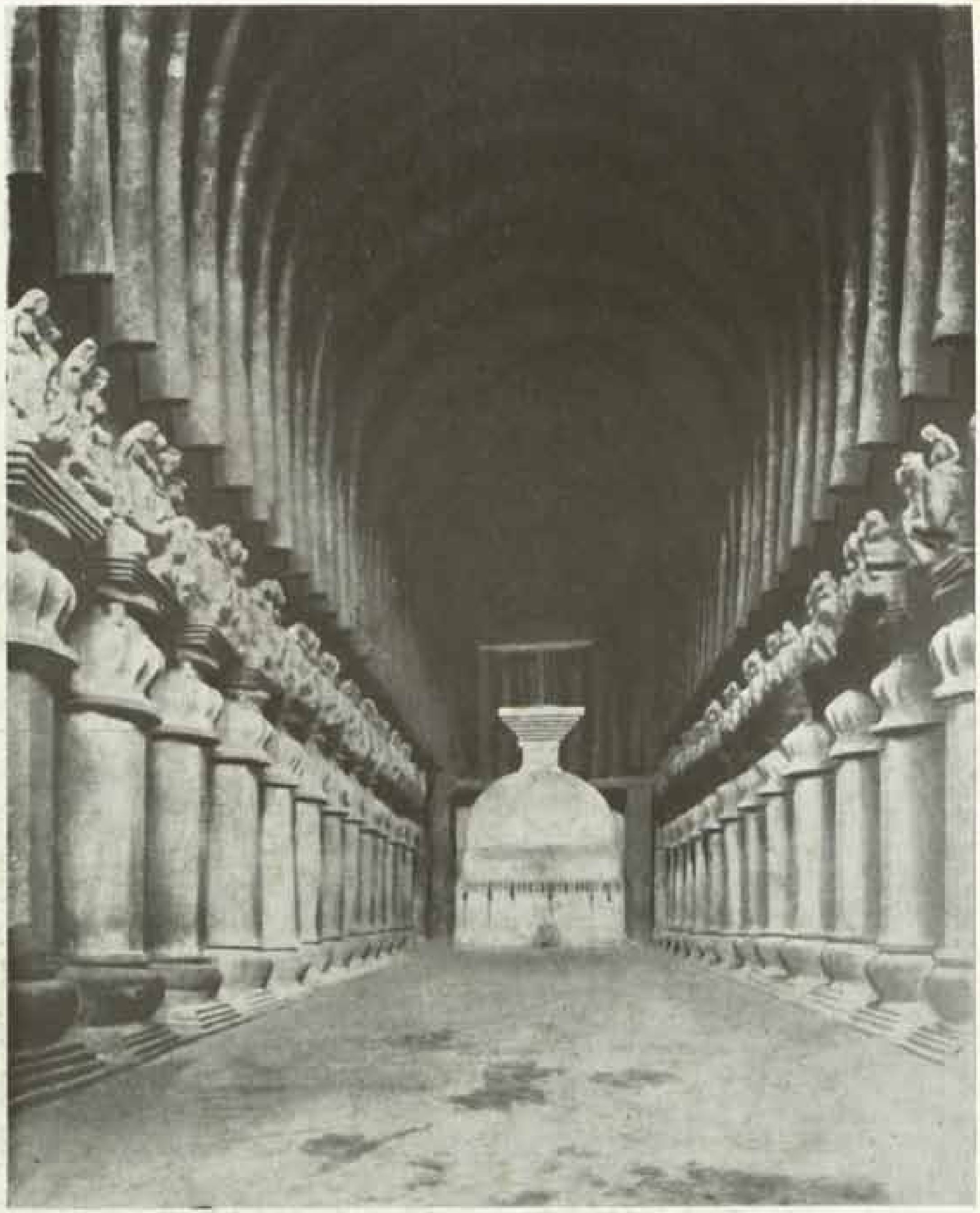
Parsvanatha : Lucknow Museum



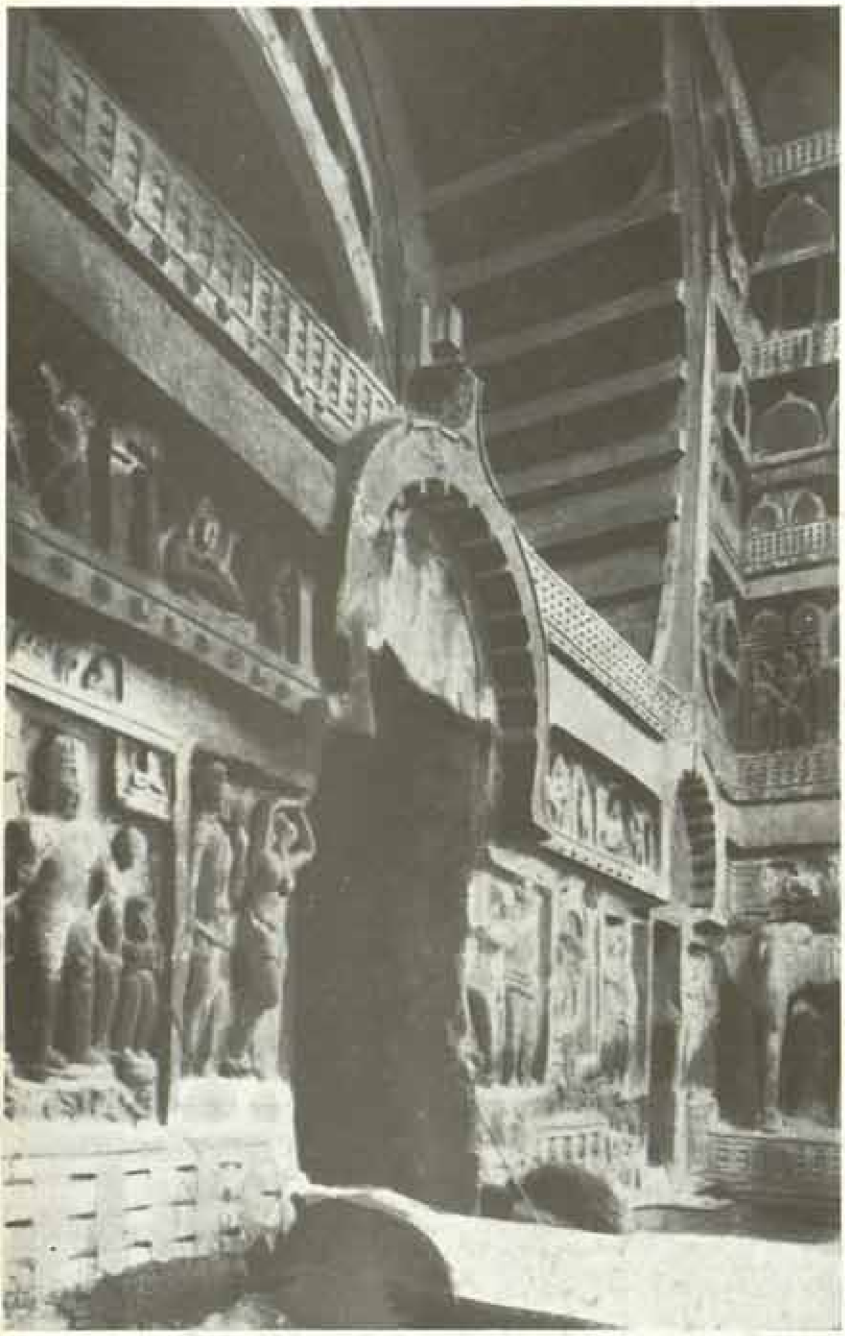
Buddha's head : Mathura Museum

A Bacchanalian Scene : Mathura Museum

(a) **Mother fondling her child :** Mathura Museum

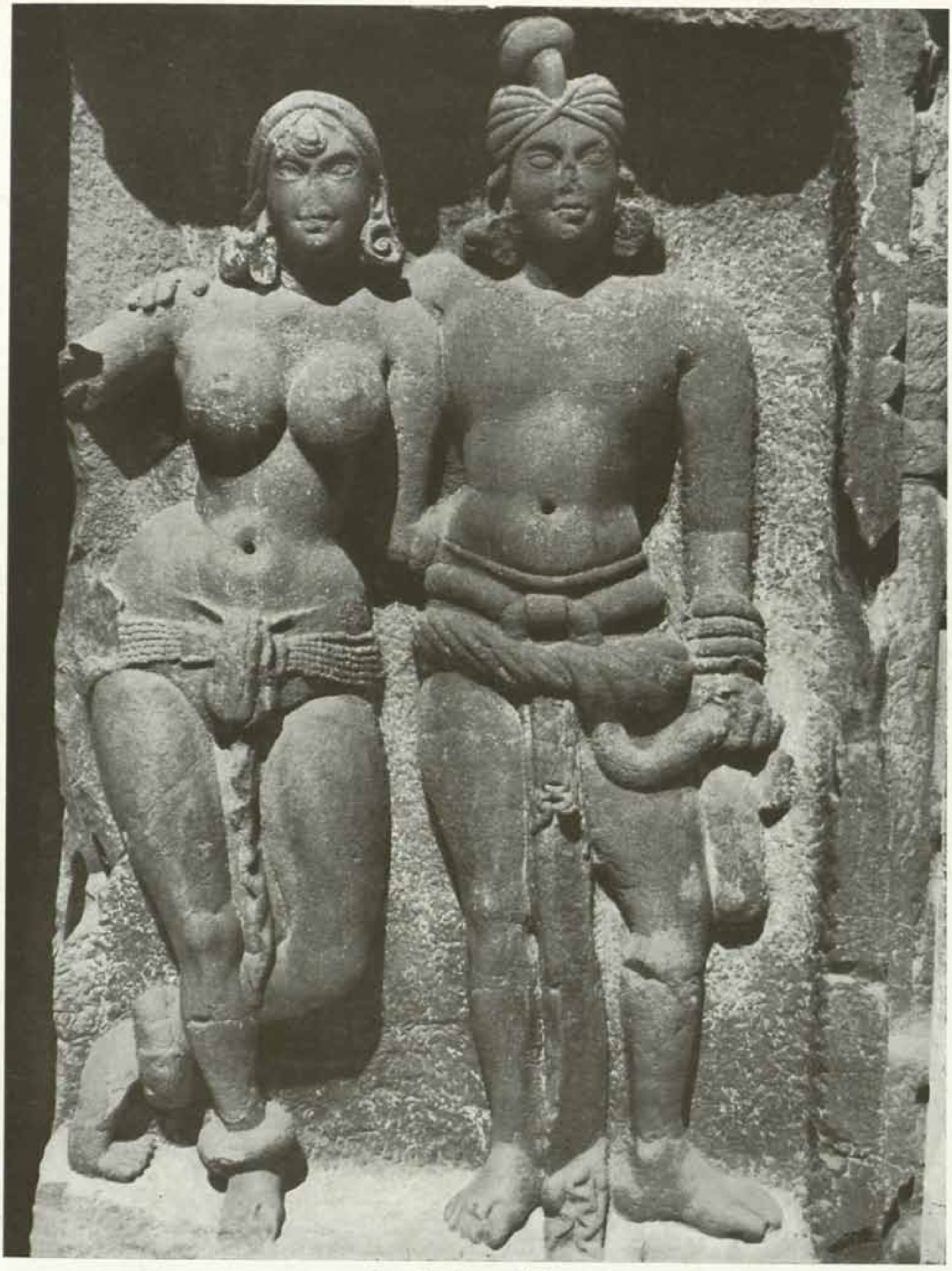


(b) Cave : Karle



Chaitya facade, Cave : Karle (a)

(b) Donor couple, Cave : Karle



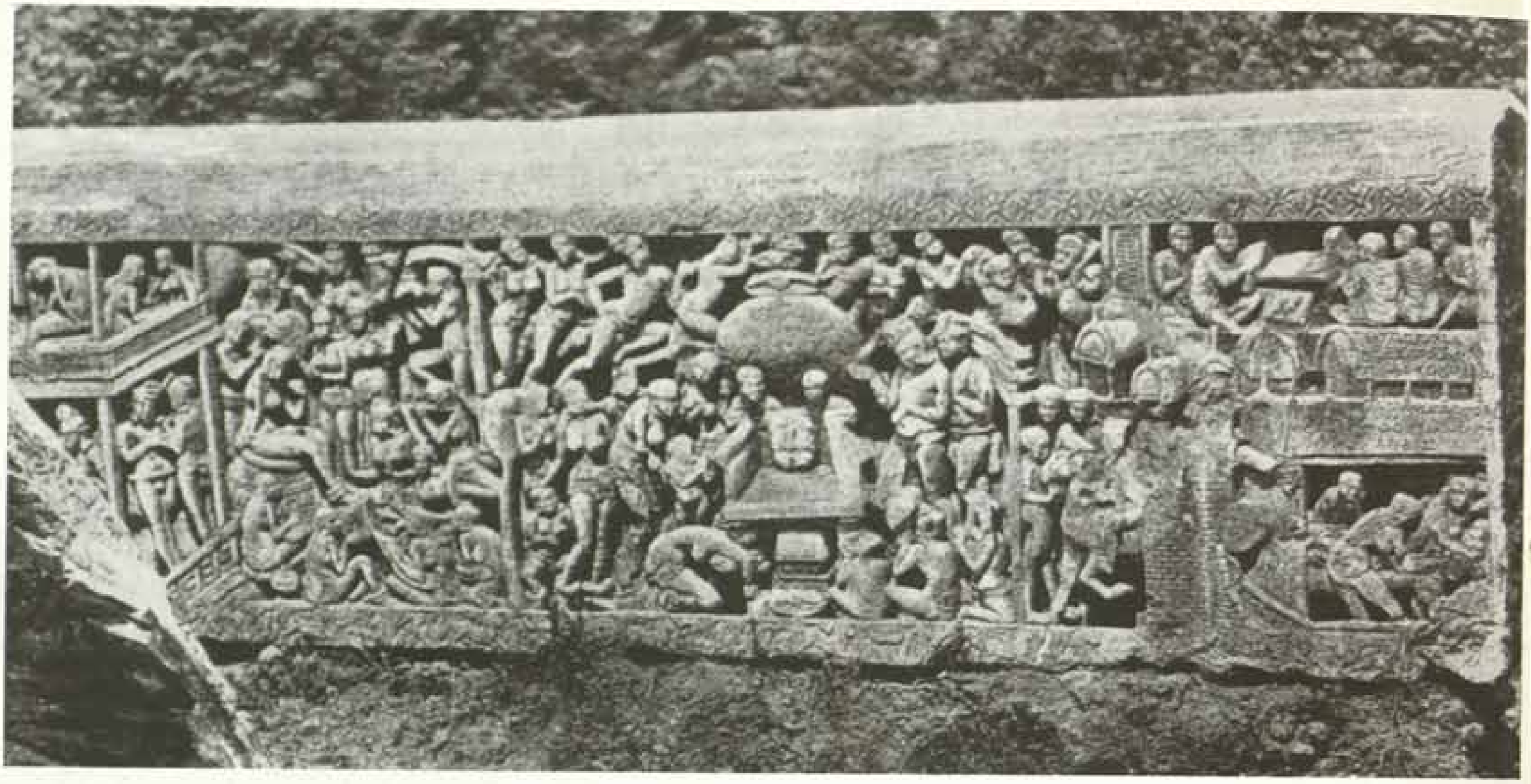
Donor Couple, cave ; Karle

(a) **Sculptured jamb** : Amaravati

(b) **Sculptured jamb** : Amaravati

(a) **Sculptured jamb** : Amaravati

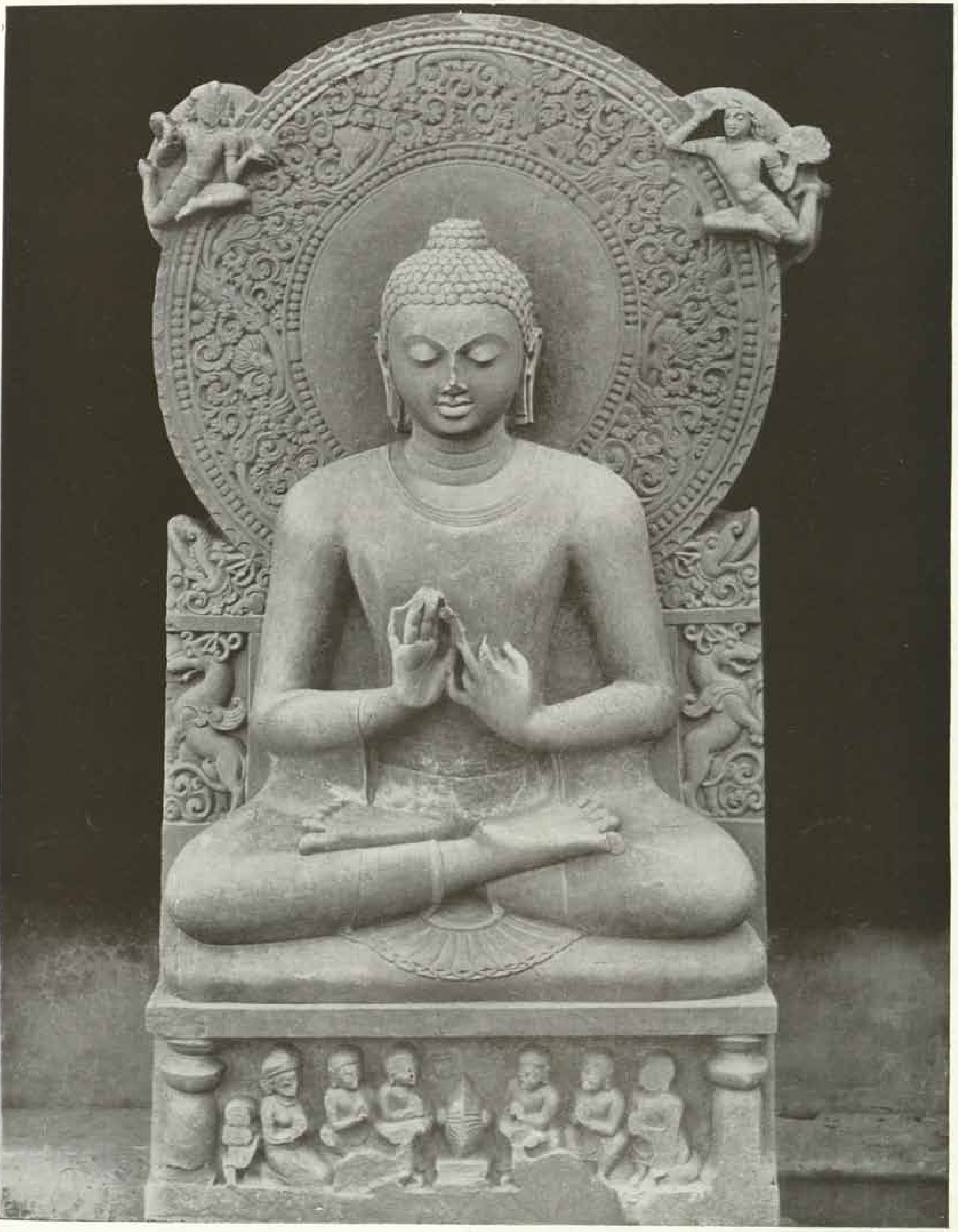
(b) **Fragments of a sculptured jamb** : Amaravati



(a) **Coping stone** : Amaravati

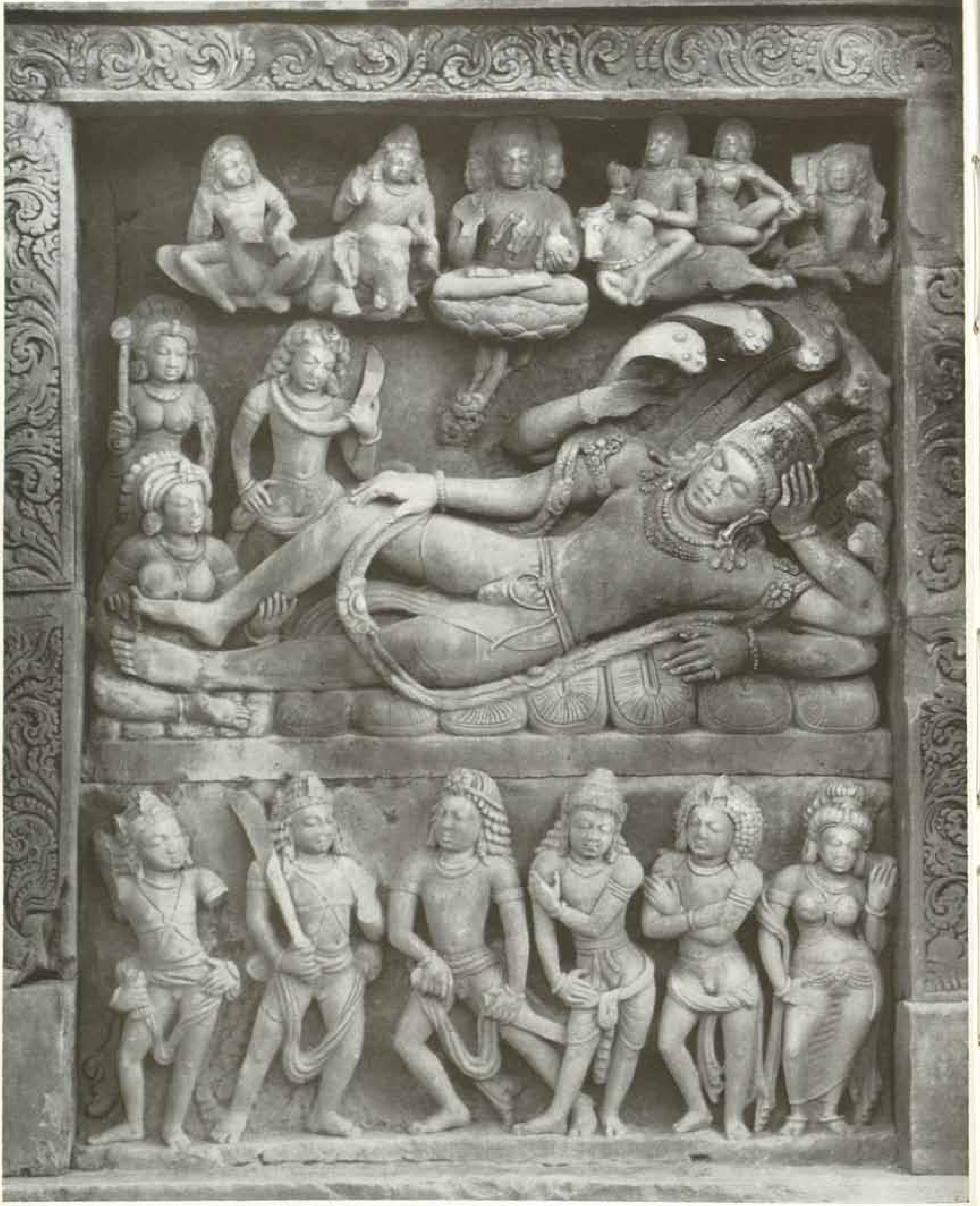
(b) **Gangadevi panel** : Besnagar

Buddha : Sarnath
(*Facing pictures*)



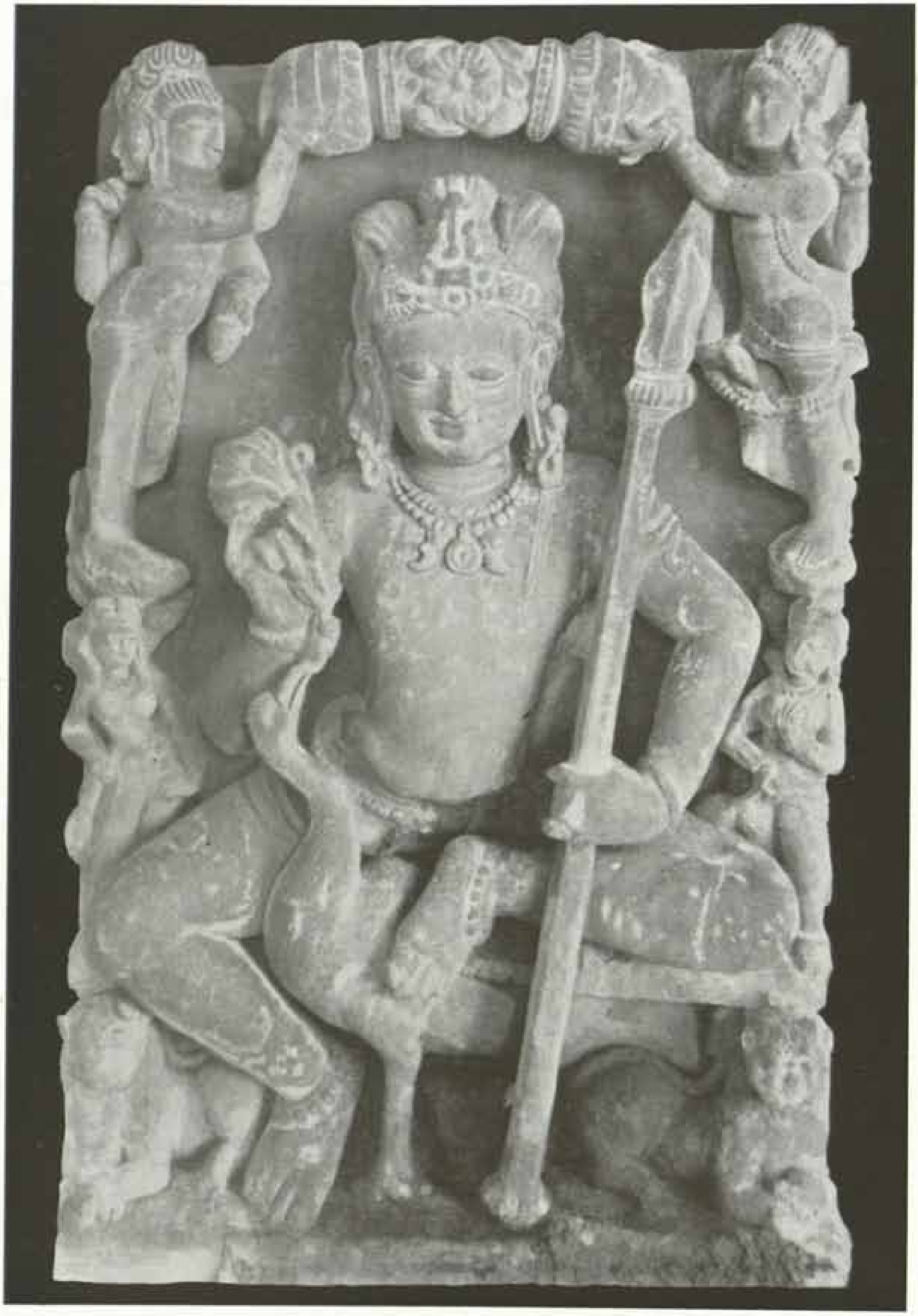
Rama and Lakshmana in a hermitage :
Dasavatara temple, Deogarh, Bihar
(*Facing picture*)

Buddha : Mathura



Male torso : Gupta period

Anantasayi Vishnu :
Dasavatara temple,
Deogarh, Bihar
(Facing picture)

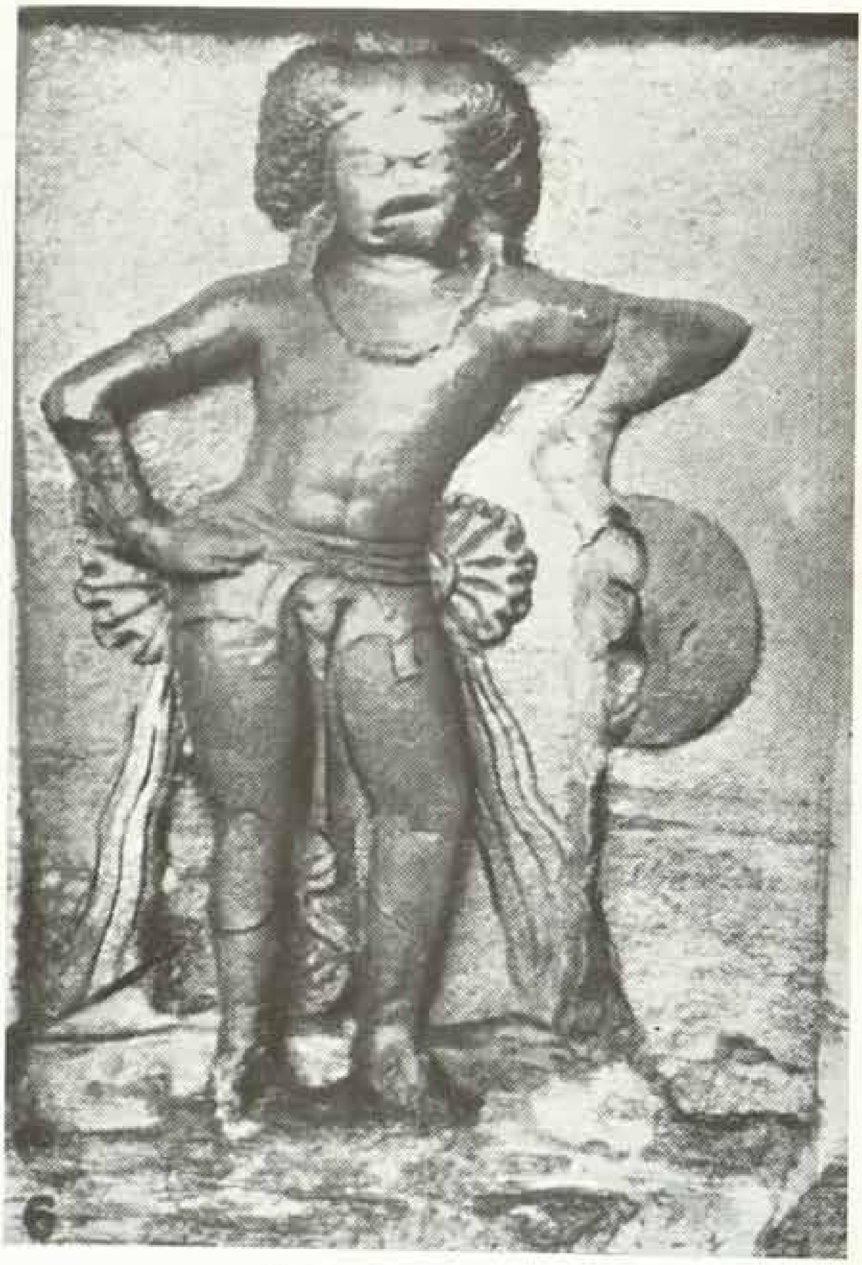


Karttikeya : Kanauj

(b) **Bodhisattva Avalokteishvara** : Sarnath

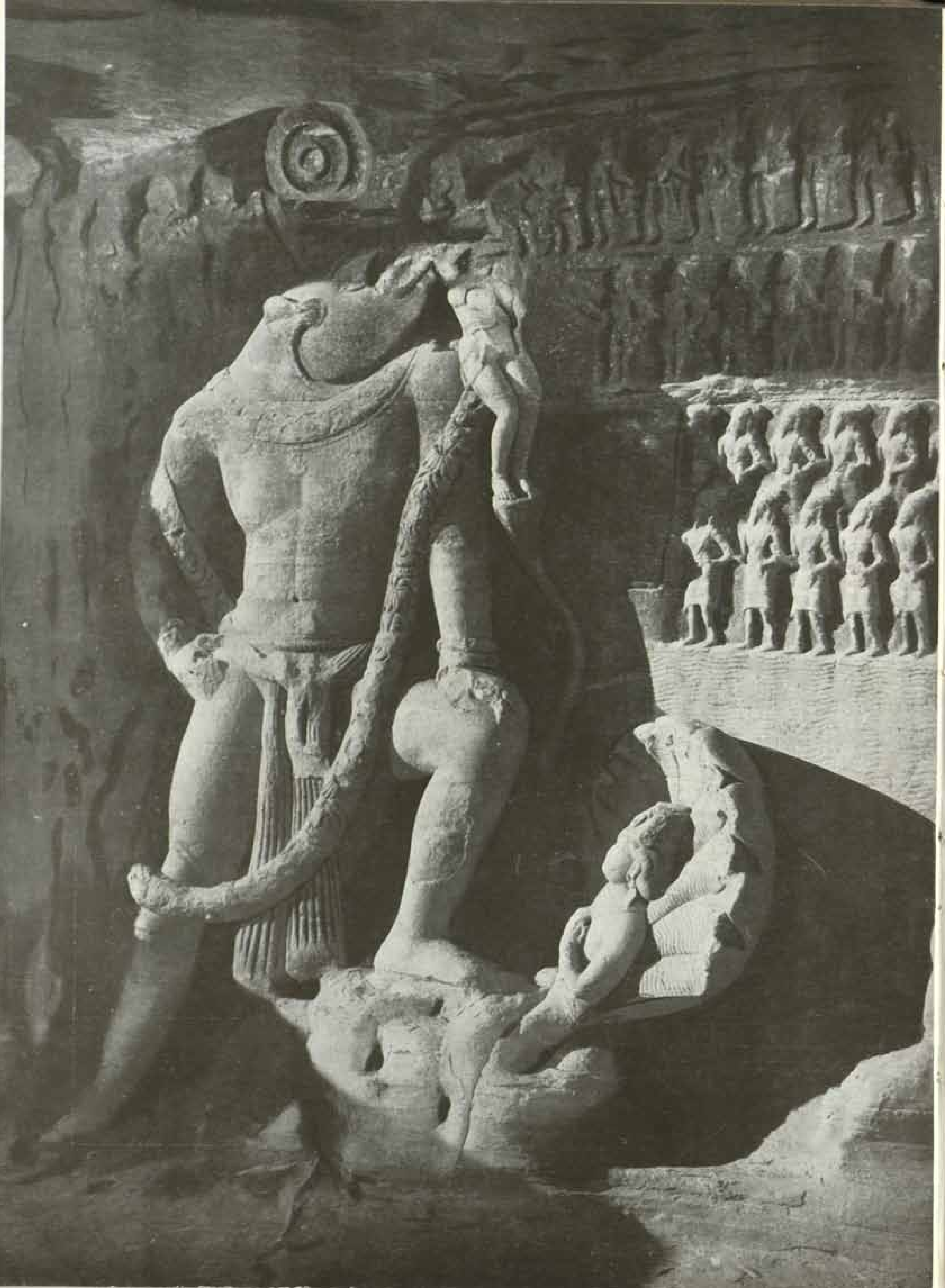
(a) **Sun God** : Gwalior.

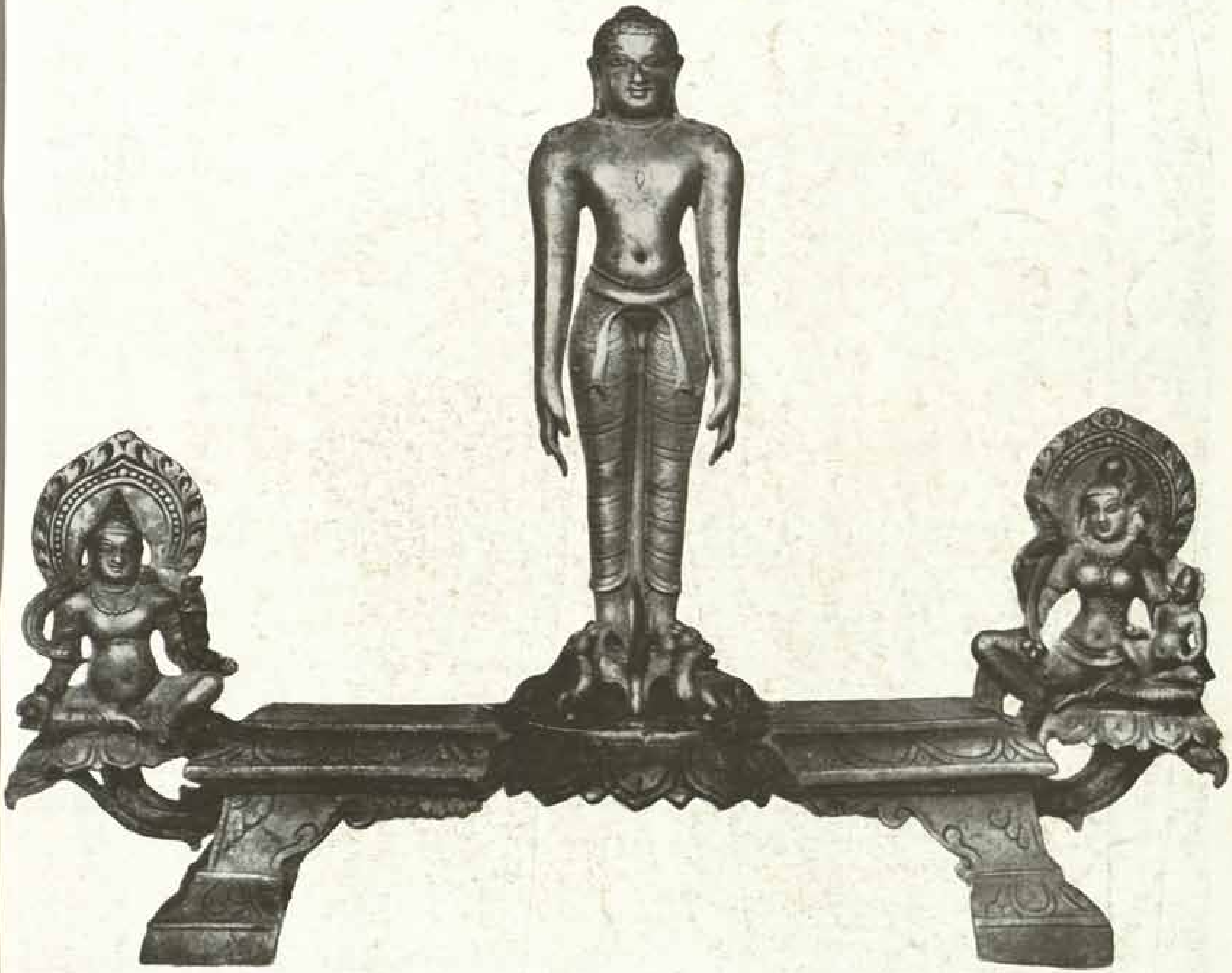
(a) **Narasimha** : Besnagar



(b) **Parashurama** : Gwalior

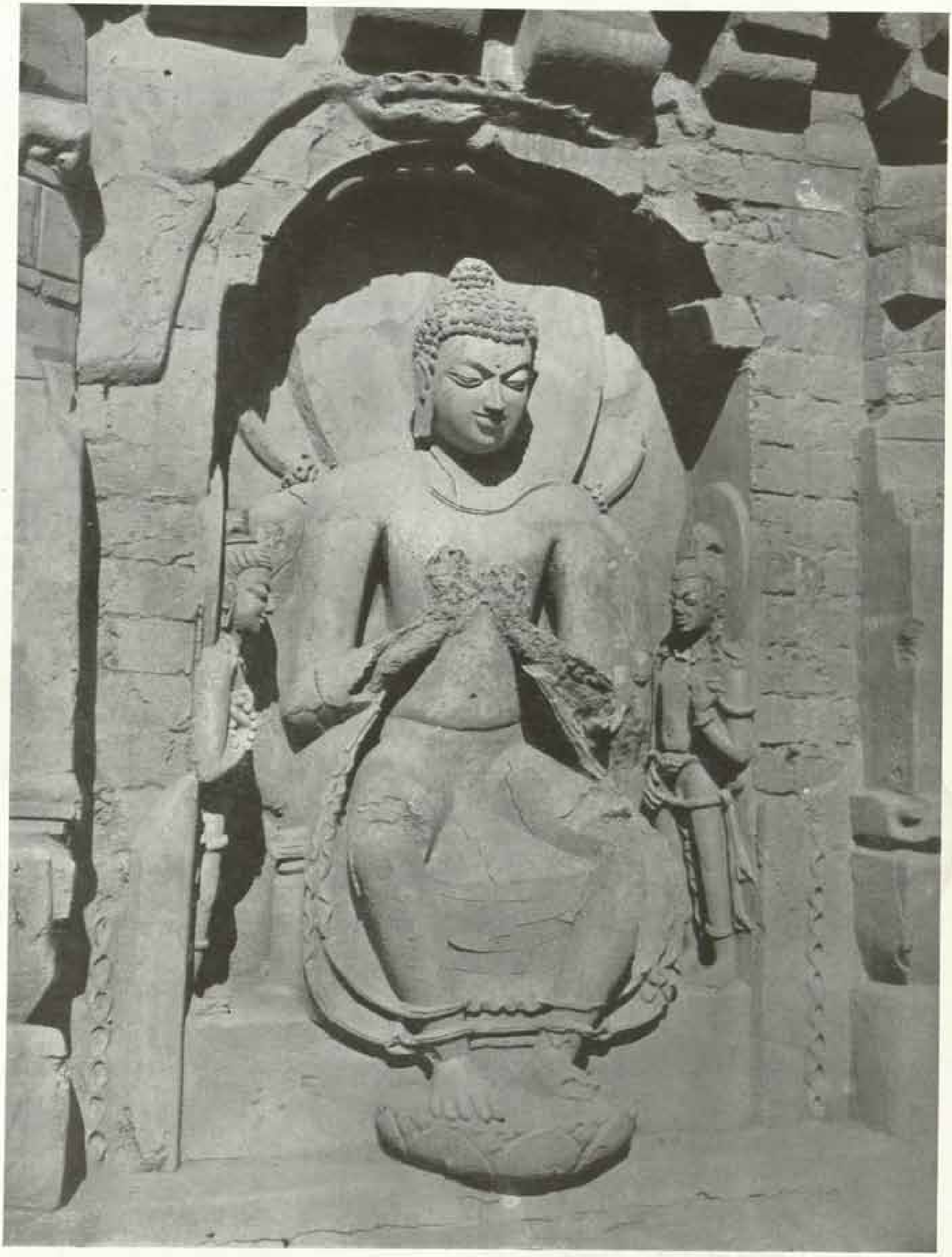
Karttikeya : Bharat Kala Bhavan.





Adinatha with Kubera and Ambika (Bronze): Akota

Varaha : Udayagiri
(*Facing picture*)



Buddha : Nalanda

(Left)—(a) **Jivantaswami** (Bronze) : Akota
(Right)—(b) **Rishabhanatha** (Bronze) : Akota.
(Facing picture)

(a) **Buddha** : Nalanda

(b) **Mother and Child** : Kanauj.

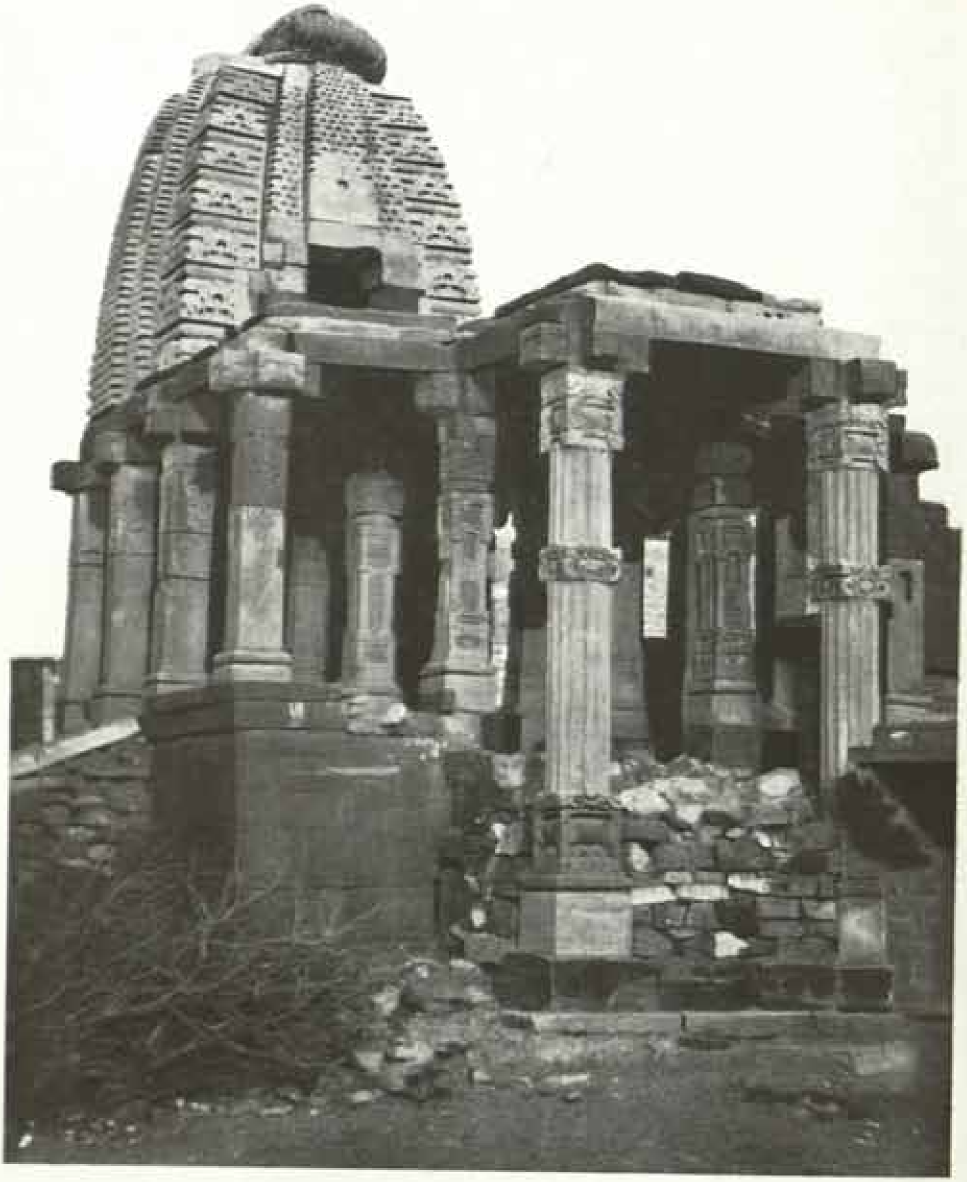
(a) **Vrikshika :** Gwalior.

(b) **Vishnu :** Kanauj

Chaturmukha Shiva : Kanauj.

Kailasa temple : Ellora, general view.

(a) **Sun temple** : Osia.

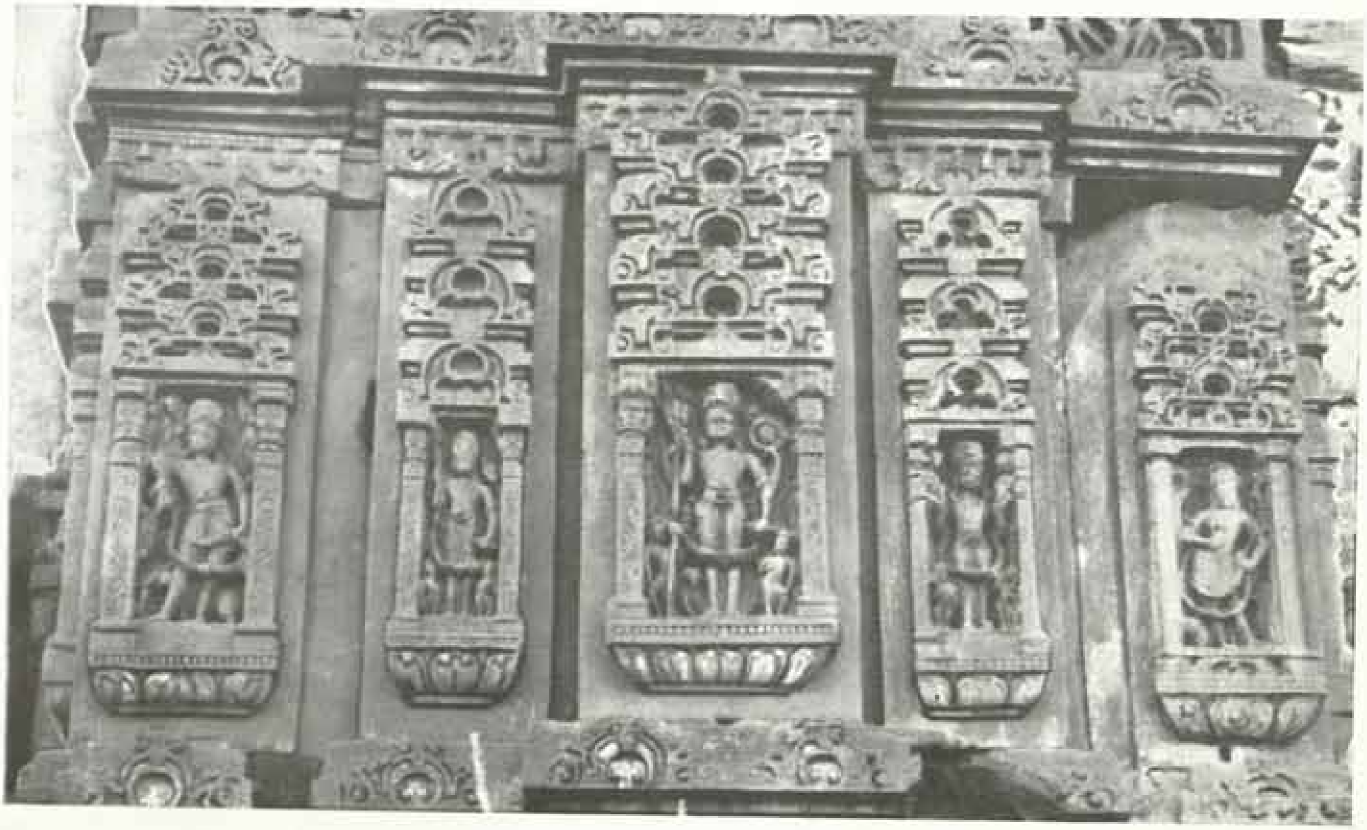


(b) **Relief on temple Shikhara** : Osia

(a) **Relief on outer wall of the temple** : Osia.

Top Right—(b) **Shiva** : Osia temple.

(c) **Indra** : Osia temple.

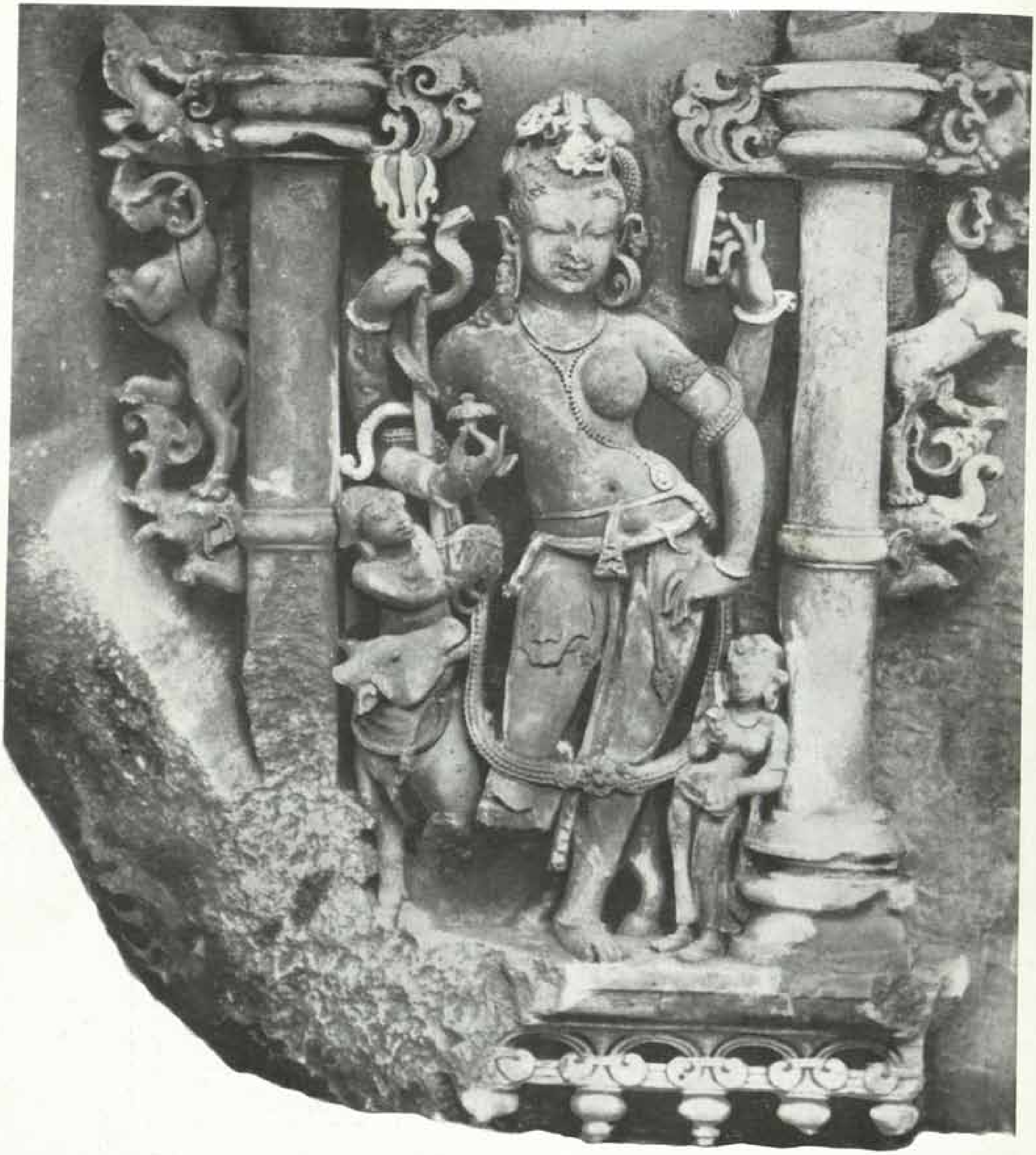


(a) **Shiva, Surya, Harihara, Vishnu and Indra** : Osia temple

(b) **Bust of a Goddess** : Osia.

(a) **Chauri bearer** : Abhneri.

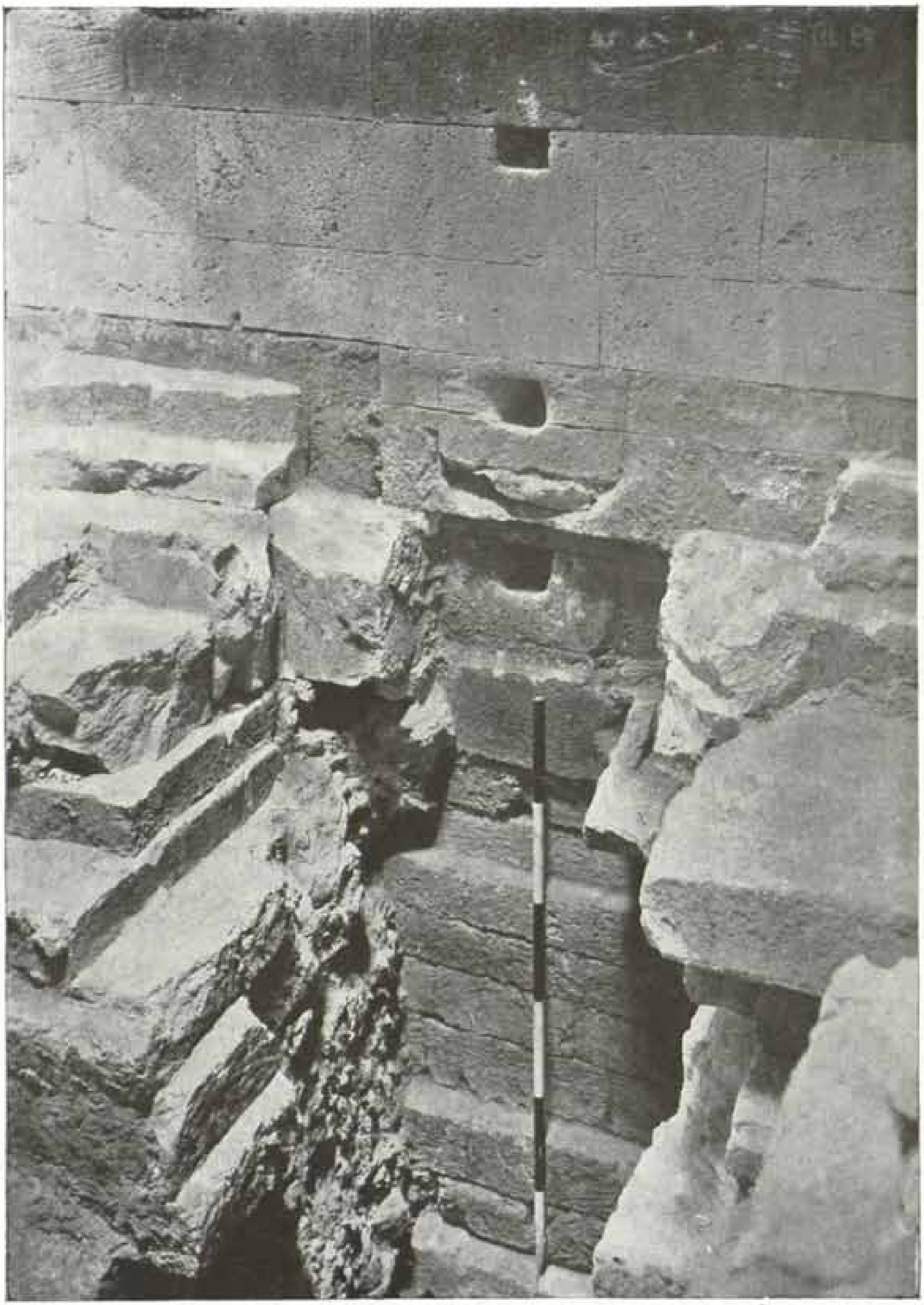
(b) **Vayu, the Wind God** : Abhneri.



Ardhanarishvara : Abhneri.

Top (a) **Somanath temple**, General View.

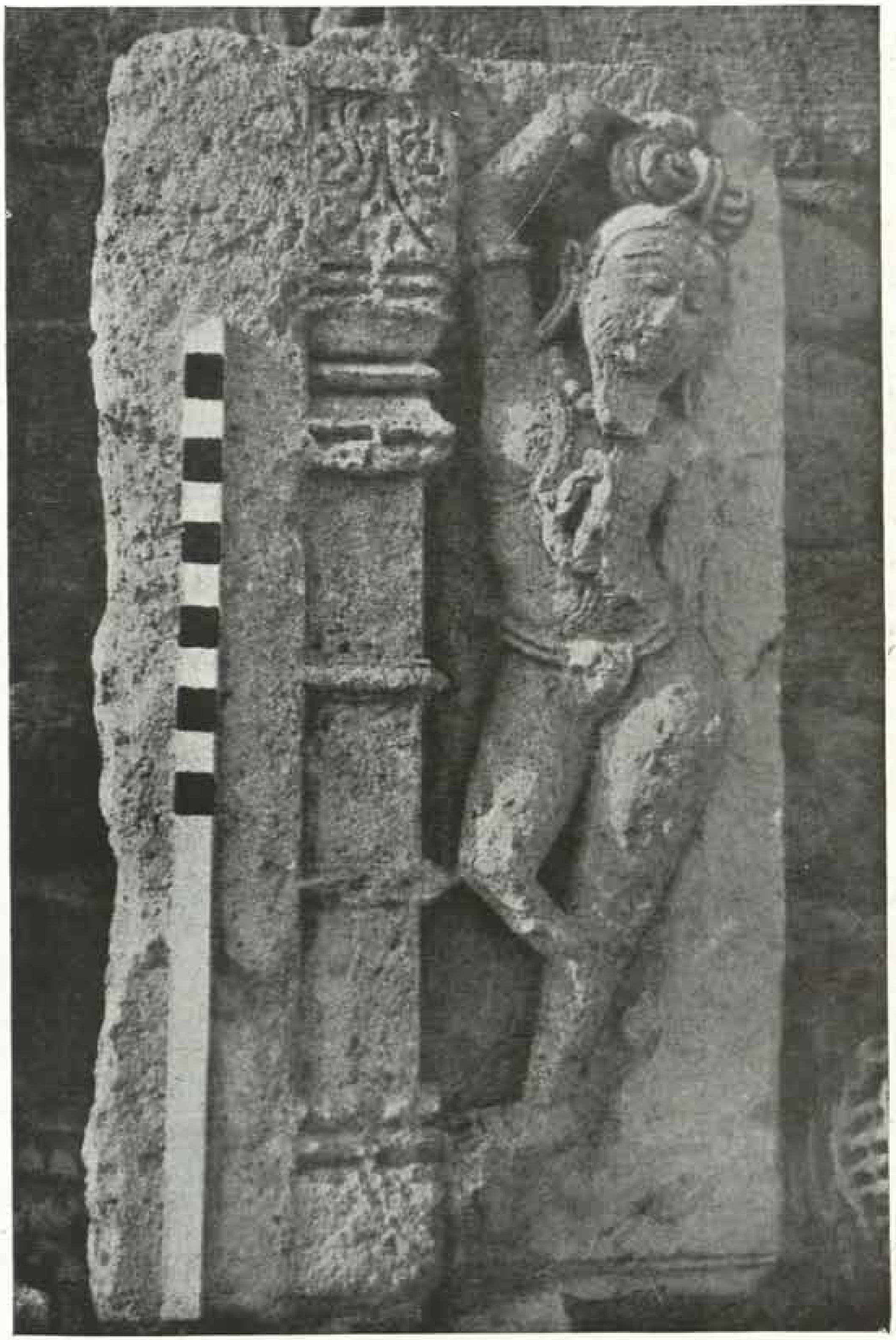
Bottom (b) **Somanath temple**: north-eastern corner of the temple.



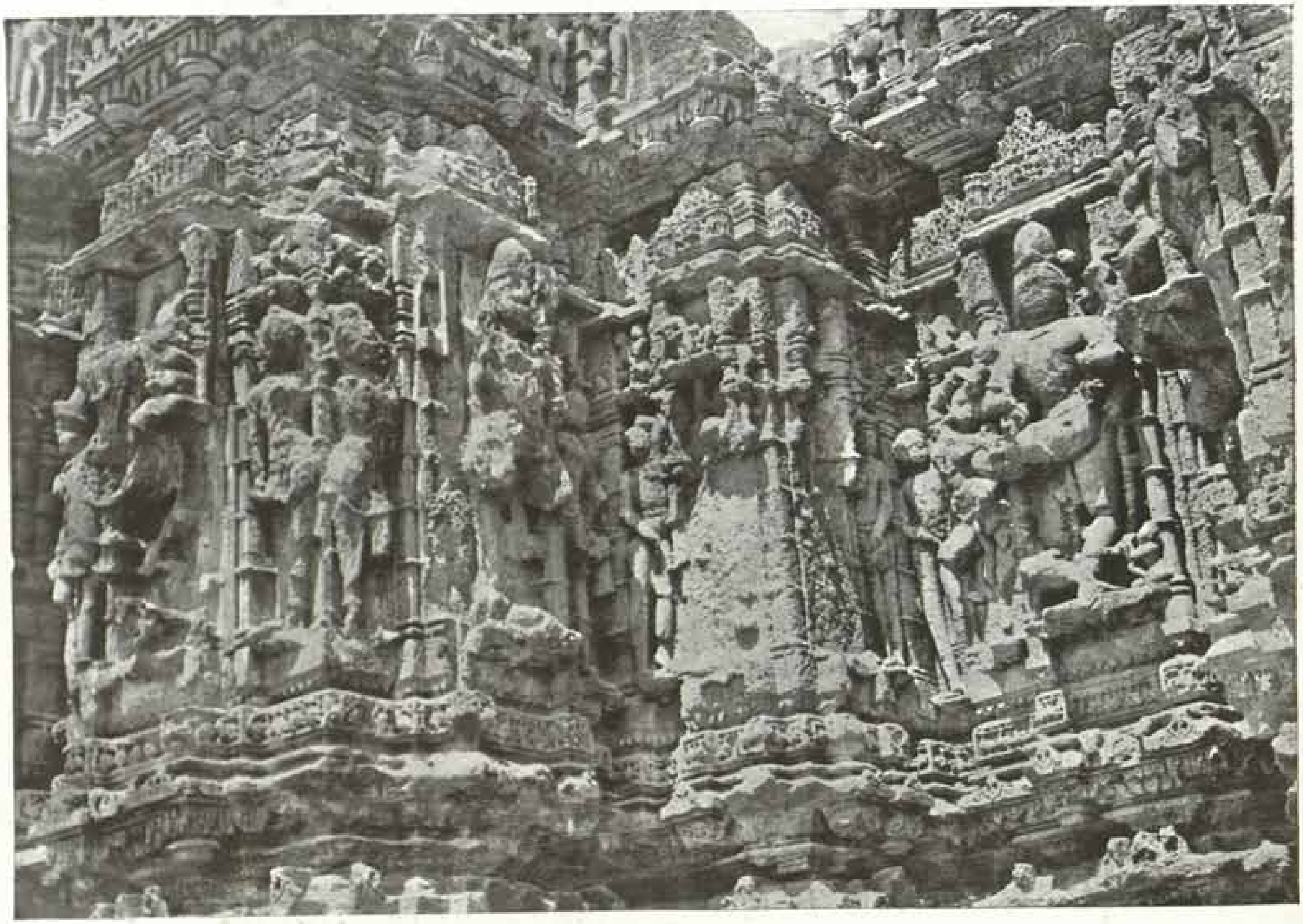
Somanath temple : showing the three outlets.

Somanath temple : closer view of the north-western corner.

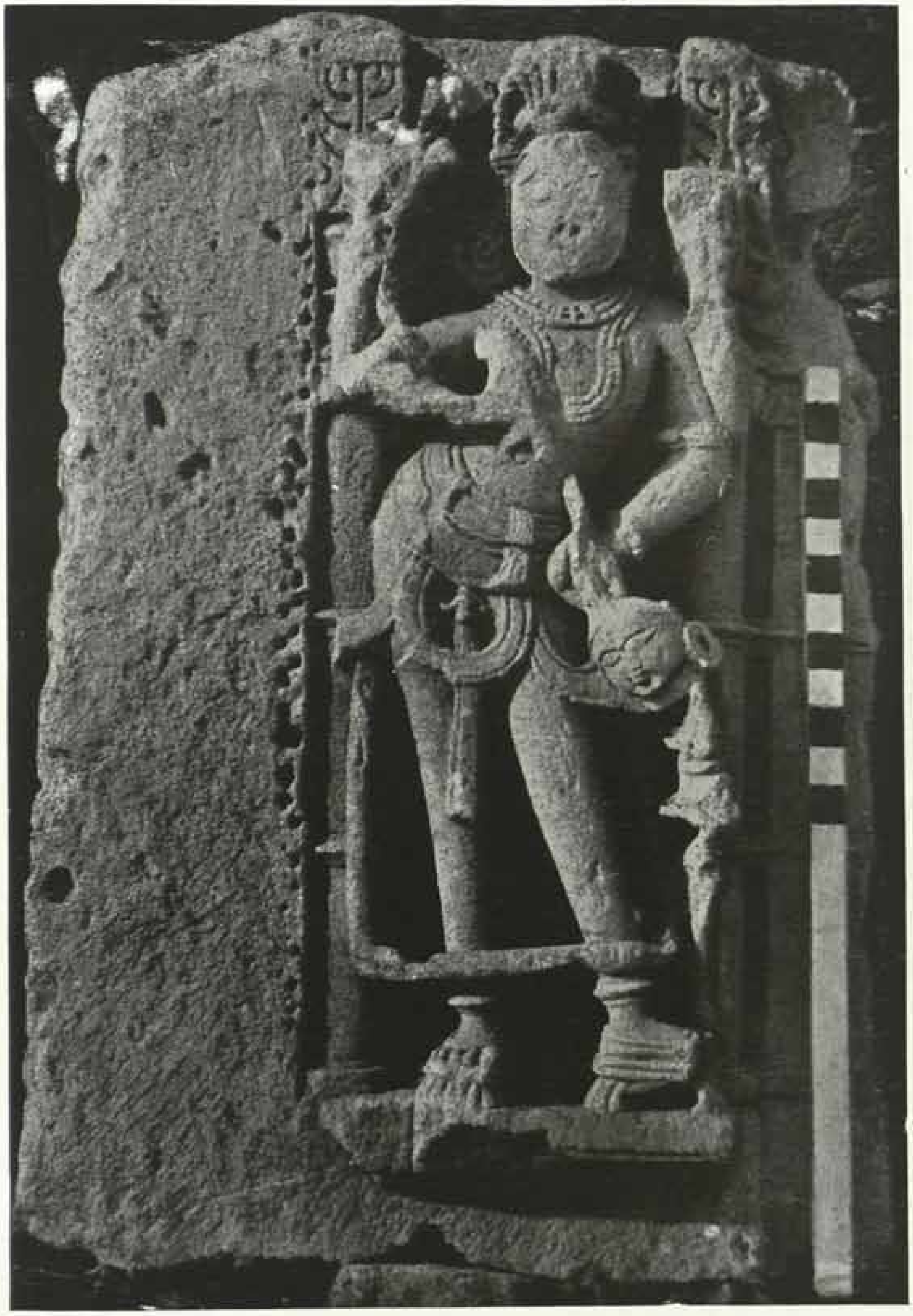
Shiva Nataraja : Somanath temple.



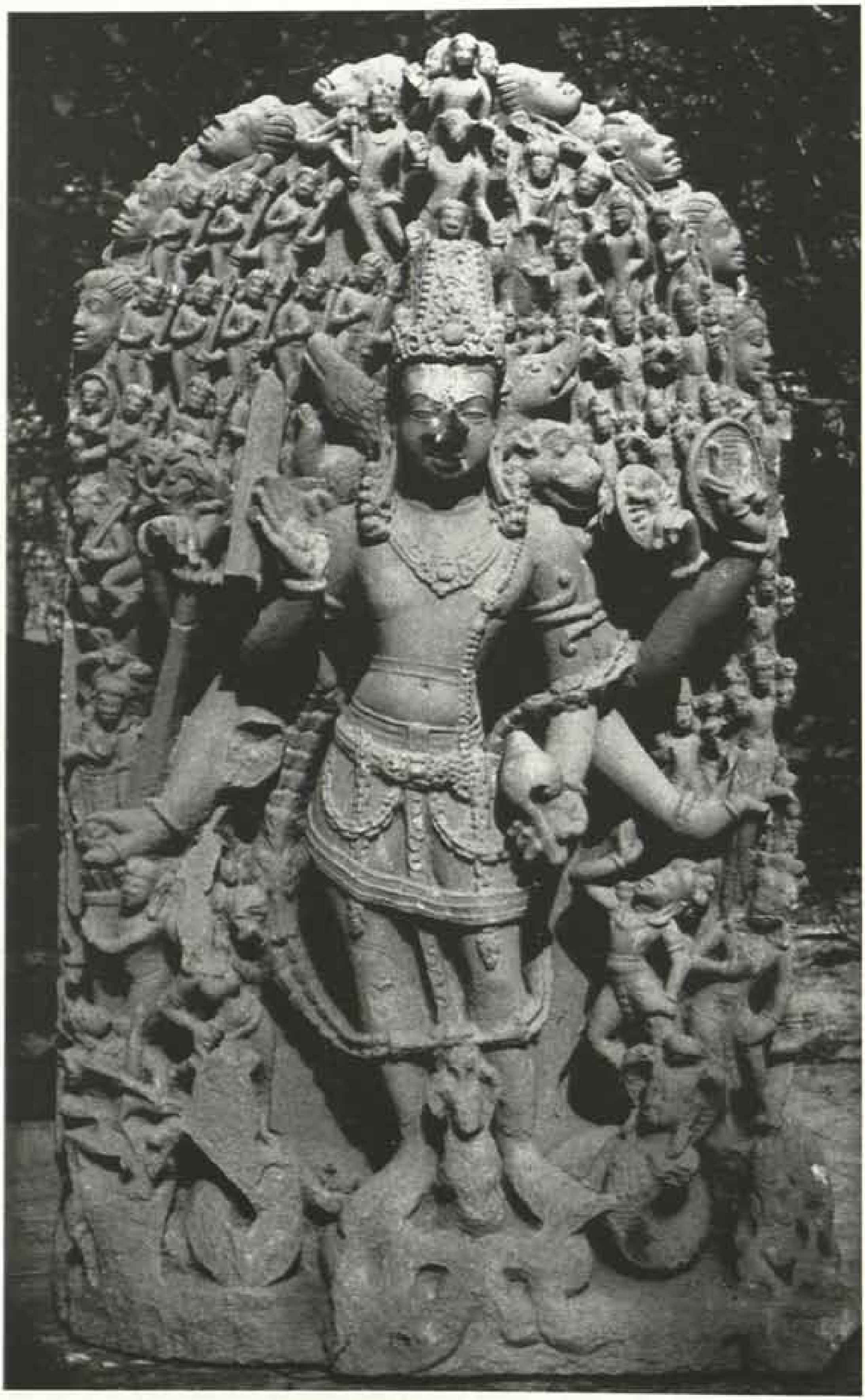
Yogi : Somanath temple.



Somanath temple : *Mandovara*



Bhairava : Somanath temple.



Vishvarupa Vishnu : Kanauj.

(a) **Naga and Nagini** : Kanauj.

(b) **Dancing Ganesha : Kanauj.**

Marriage of Shiva and Parvati : Kanauj.

(a) **Vishnu** : Shajahanpur.

(b) **Jaina Goddess**

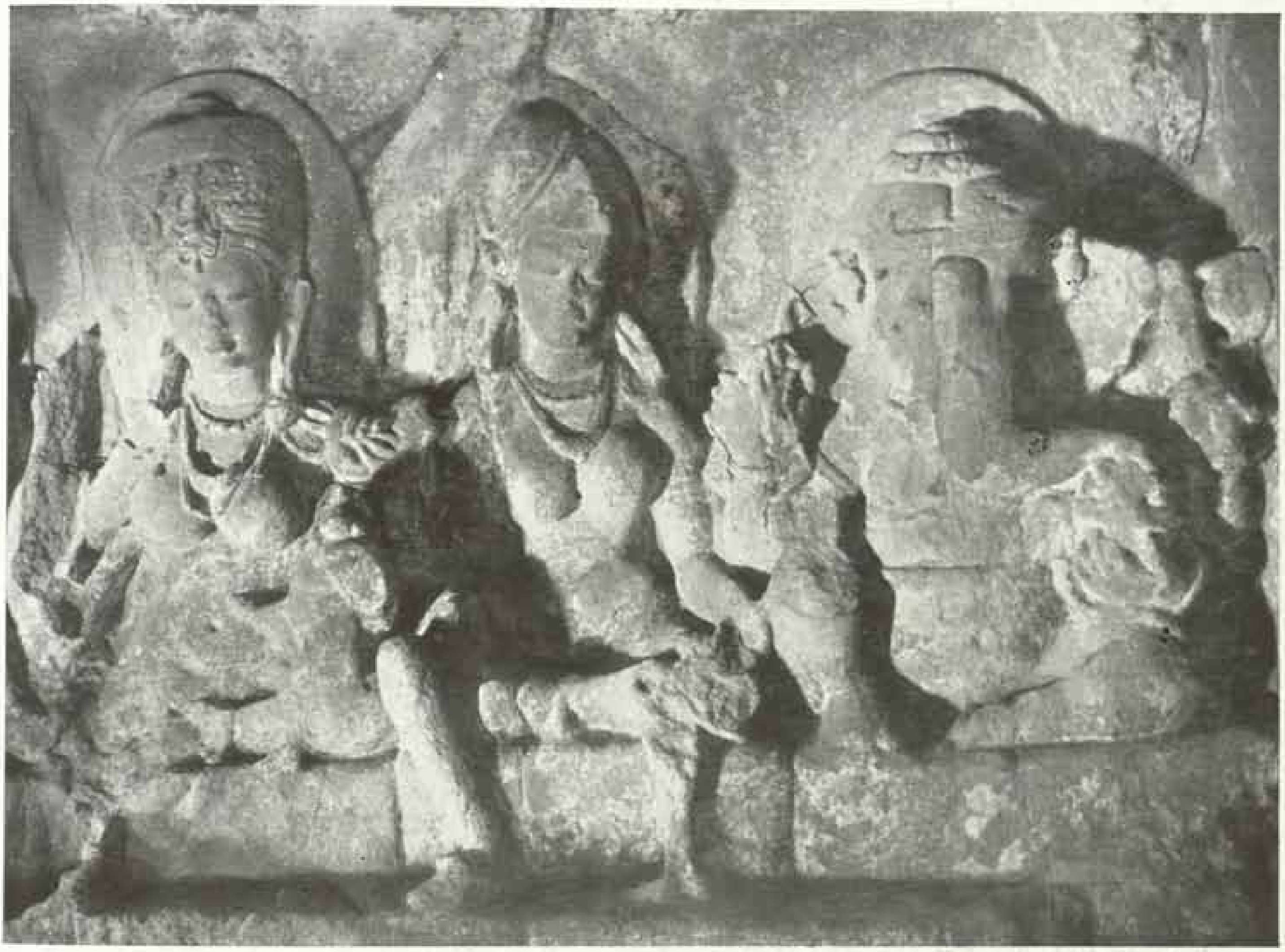
Vishnu : Sultanpur

Suryya : Gorakhpur.

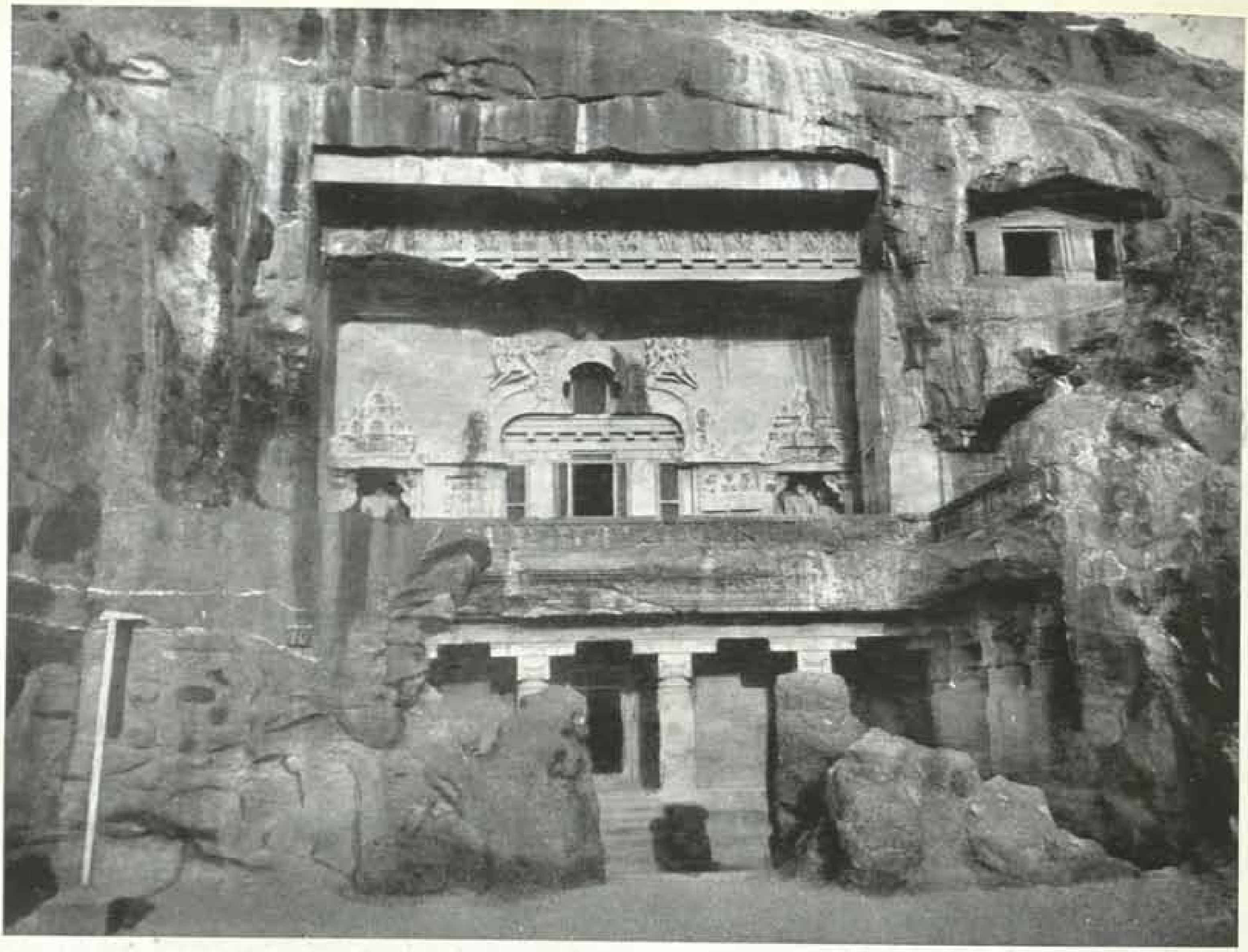
(a) **Rukmini** : Nokhas.

(b) **Vishnu** : Almora.

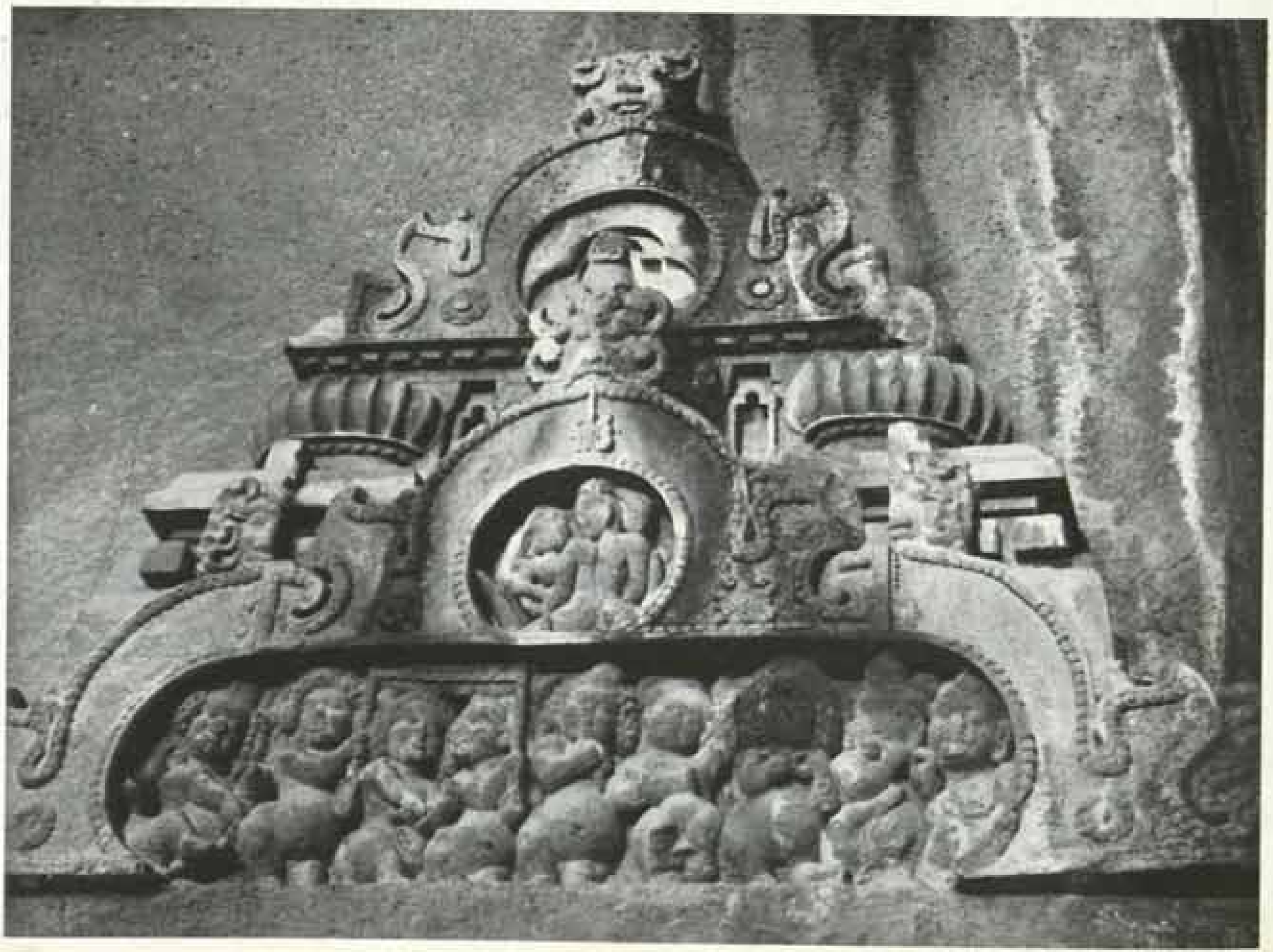
Nataraja : Badami.



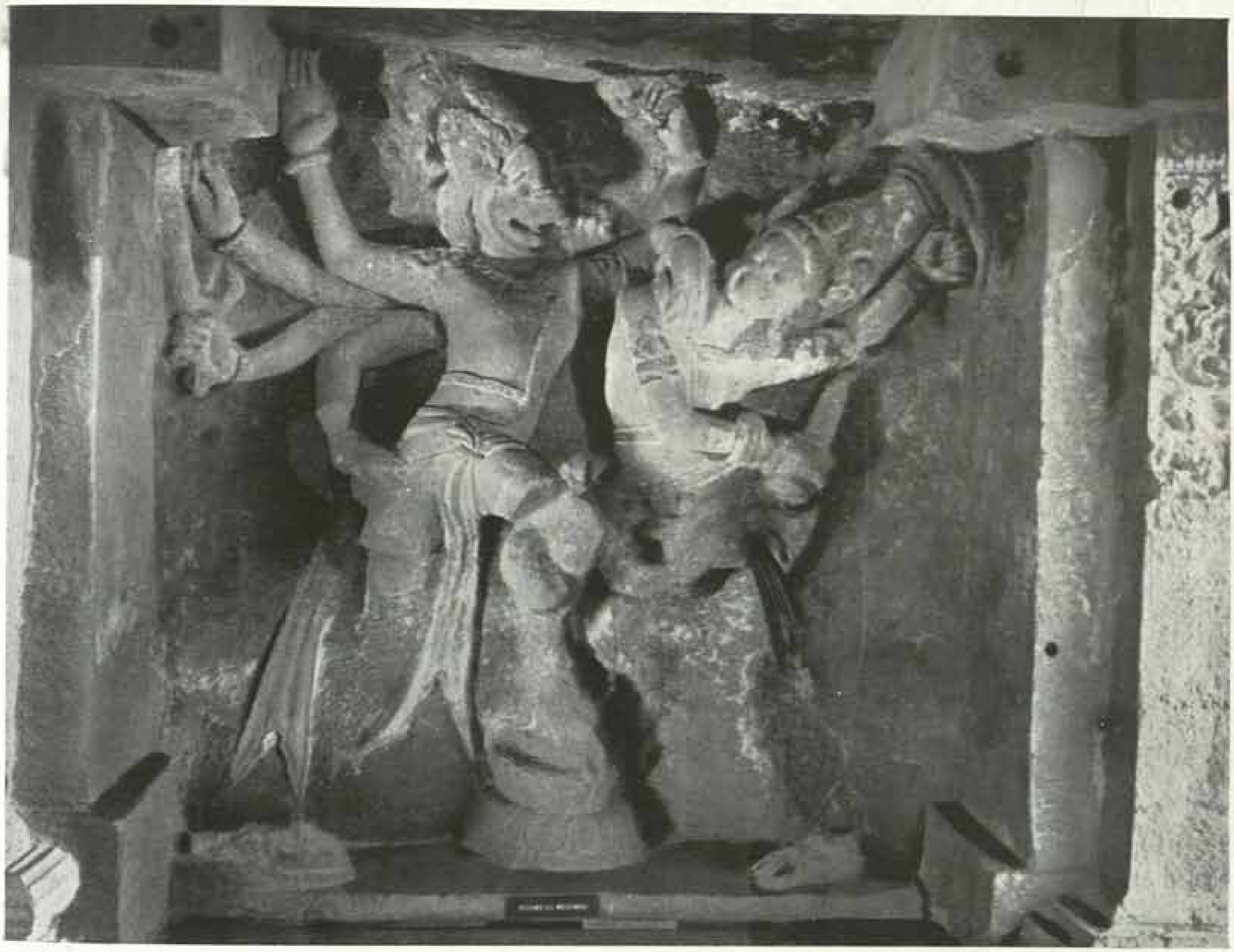
The Seven Mothers : Ellora.



(a) **Chaitya hall, facade :**
Ellora

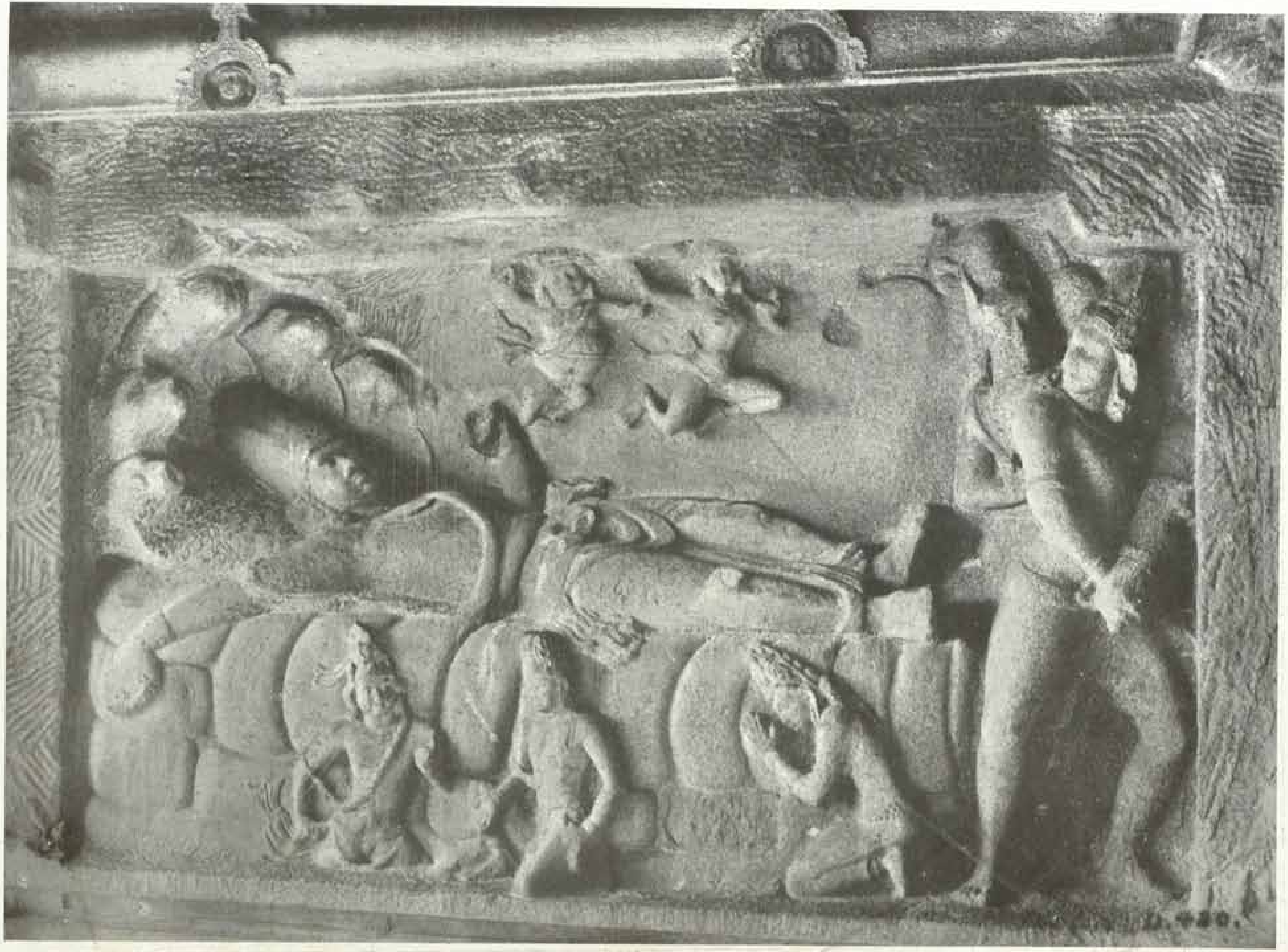


(b) **Chaitya hall, facade:**
Ellora.

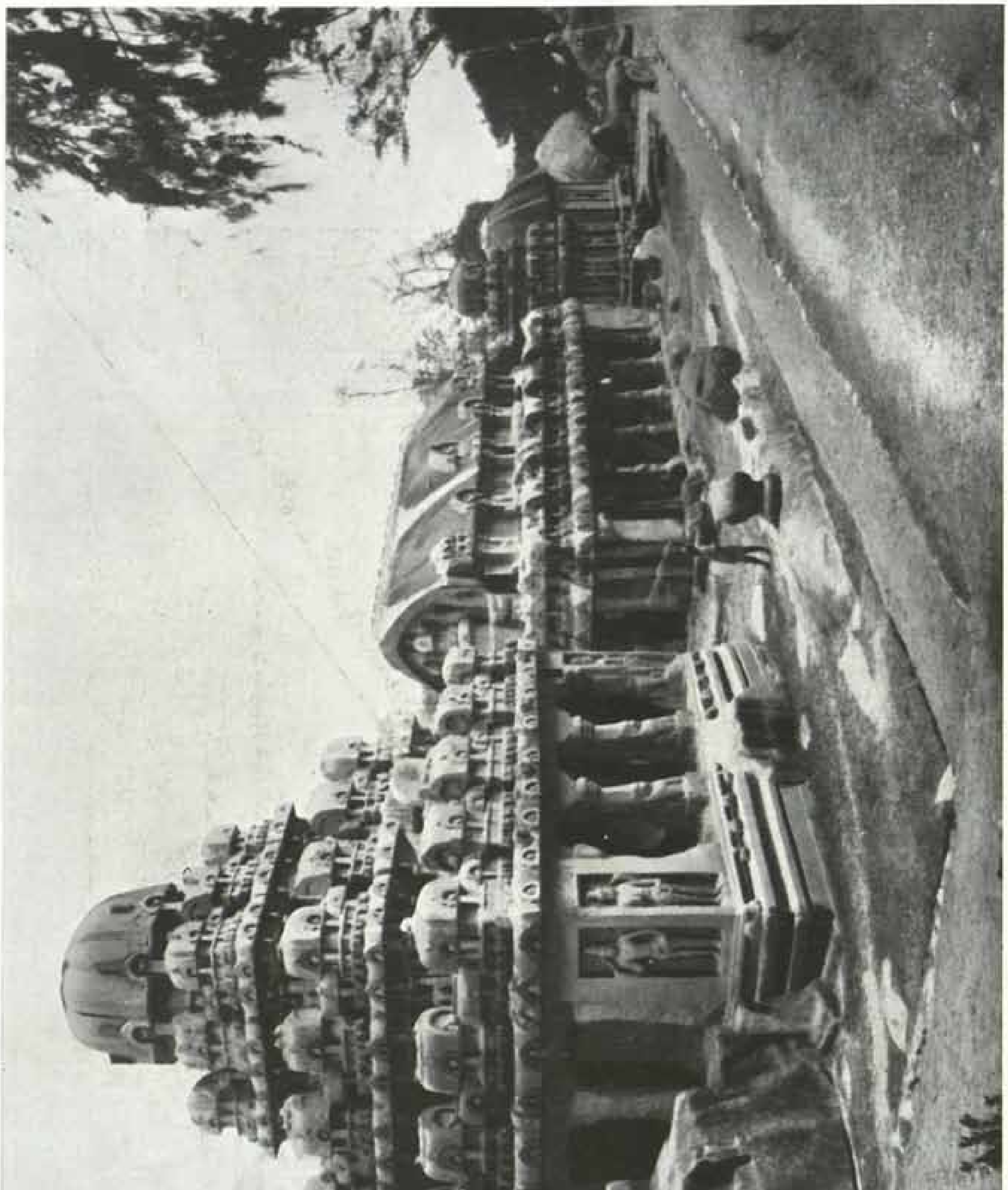


Killing of Hiranyakashipu by Vishnu as Man-Lion : Ellora.

A Pillar figure : Ellora



Anantashayi Vishnu : Mahābalipuram.

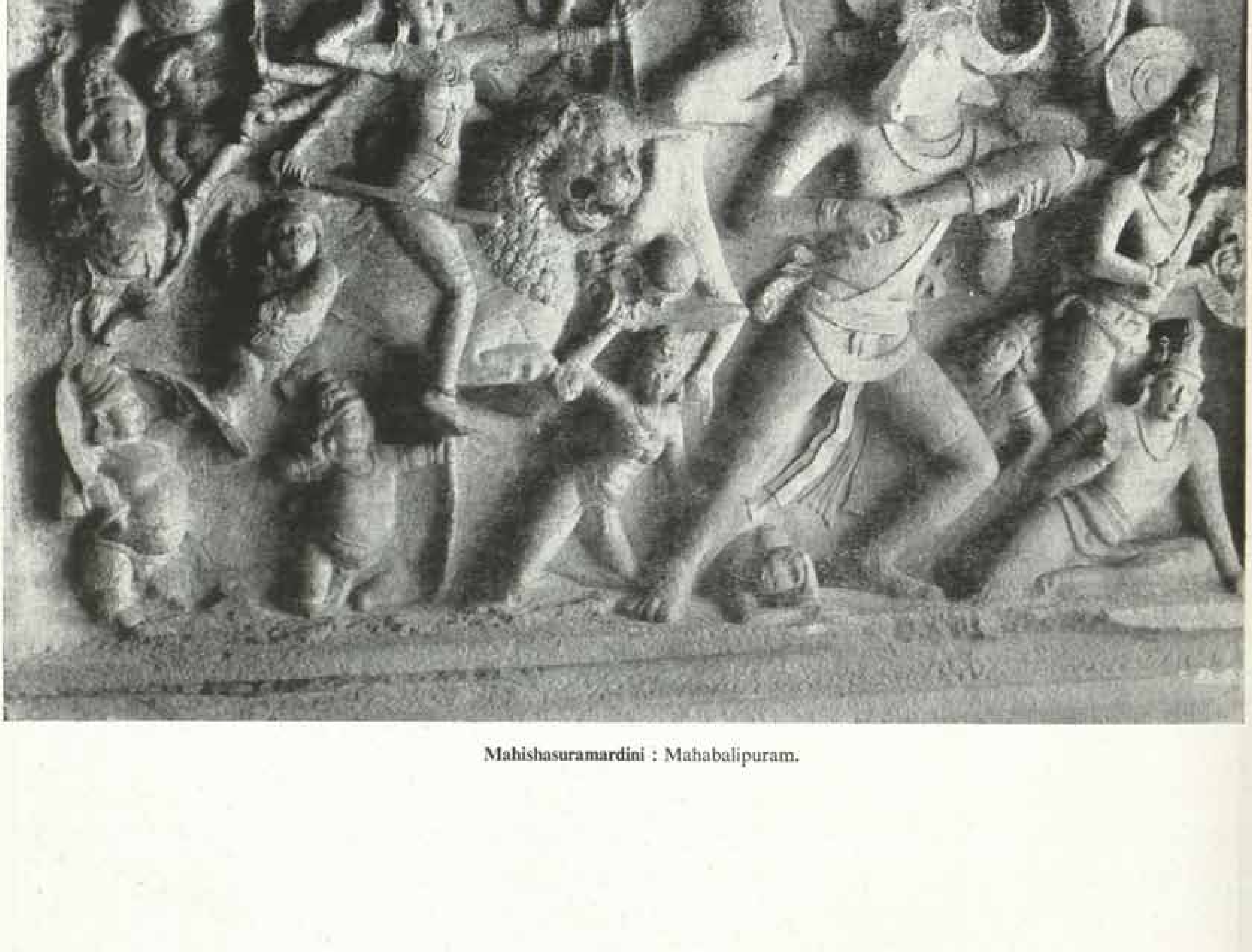


Monolithic Rathas : Mahabalipuram.

Varaha lifting earth : Mahabalipuram

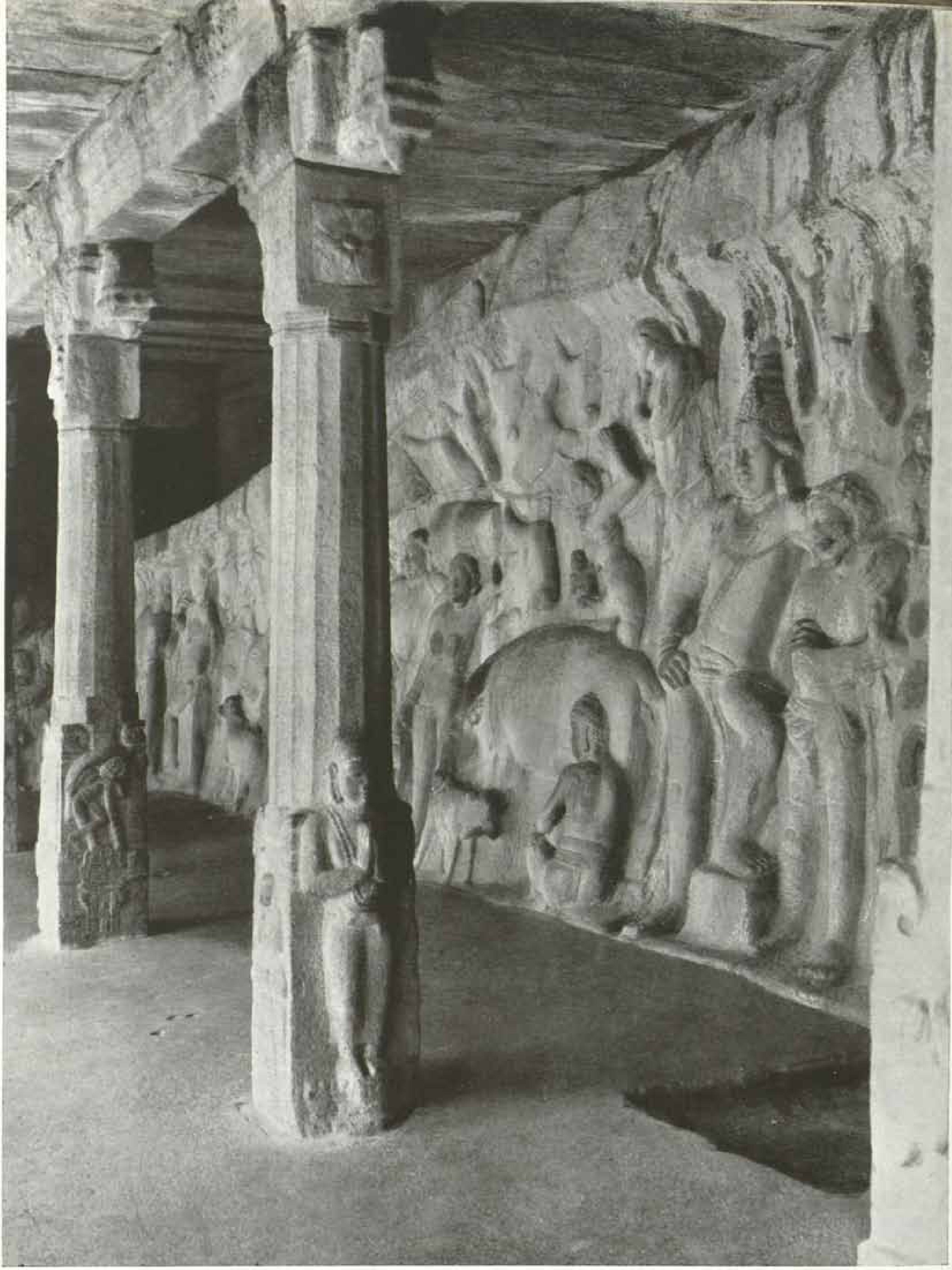
Vishnu Trivikrama : Mahabalipuram.

Gaja-lakshmi : Mahabalipuram.

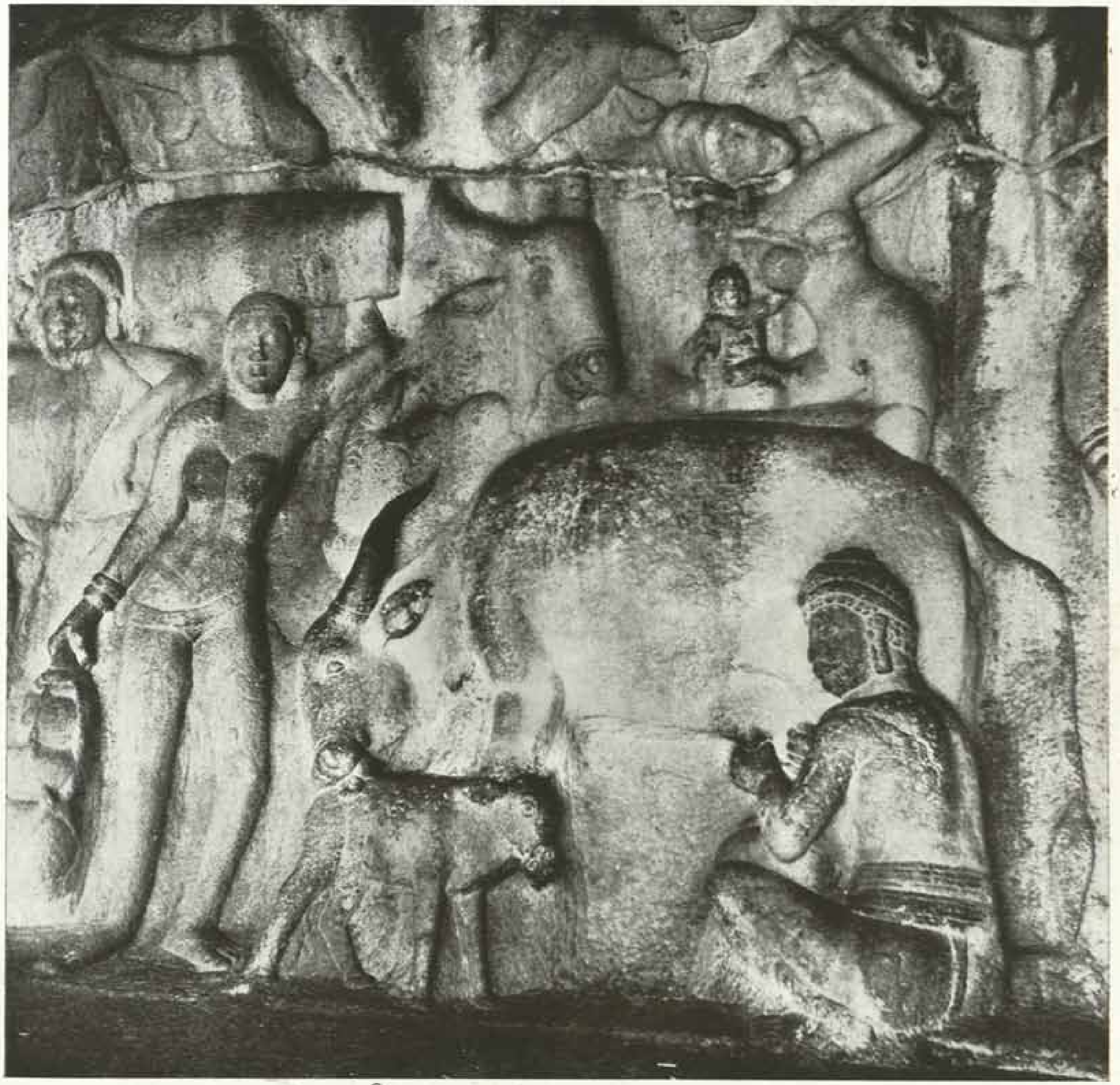


Mahishasuramardini : Mahabalipuram.

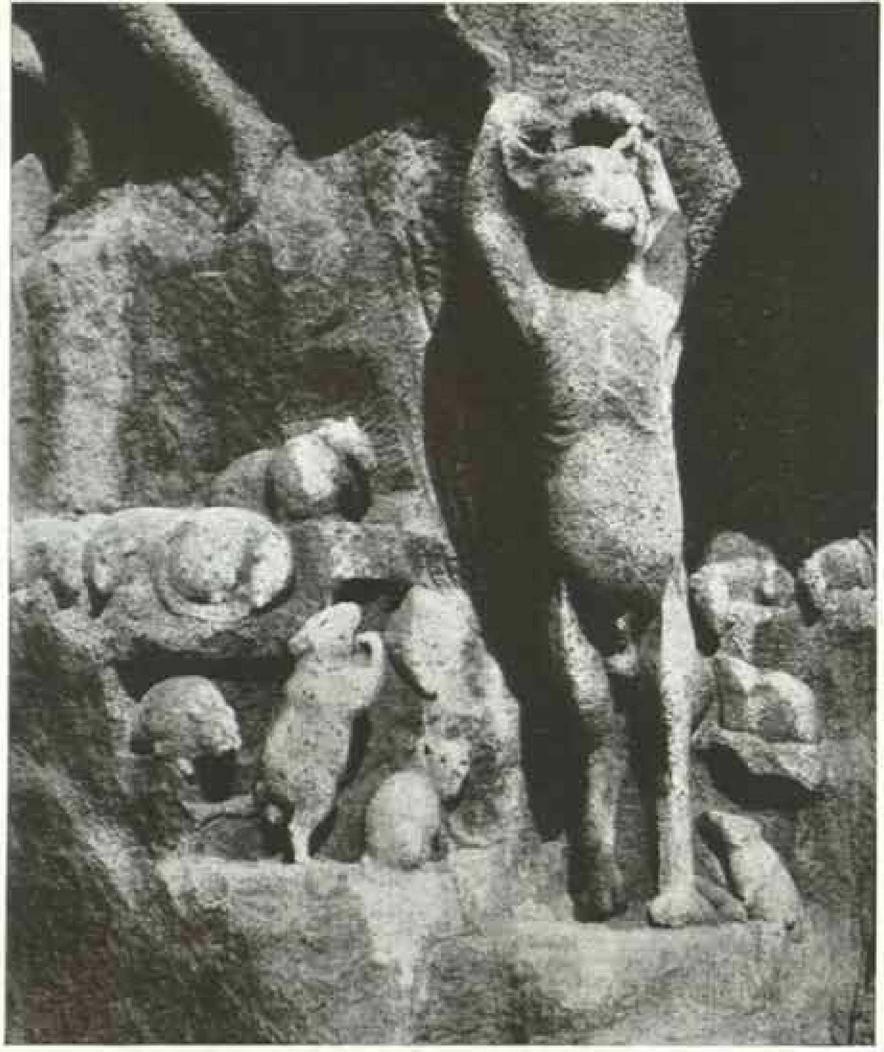
Mahishasuramardini : Ellora.



Krishnamandapa : Mahabalipuram.

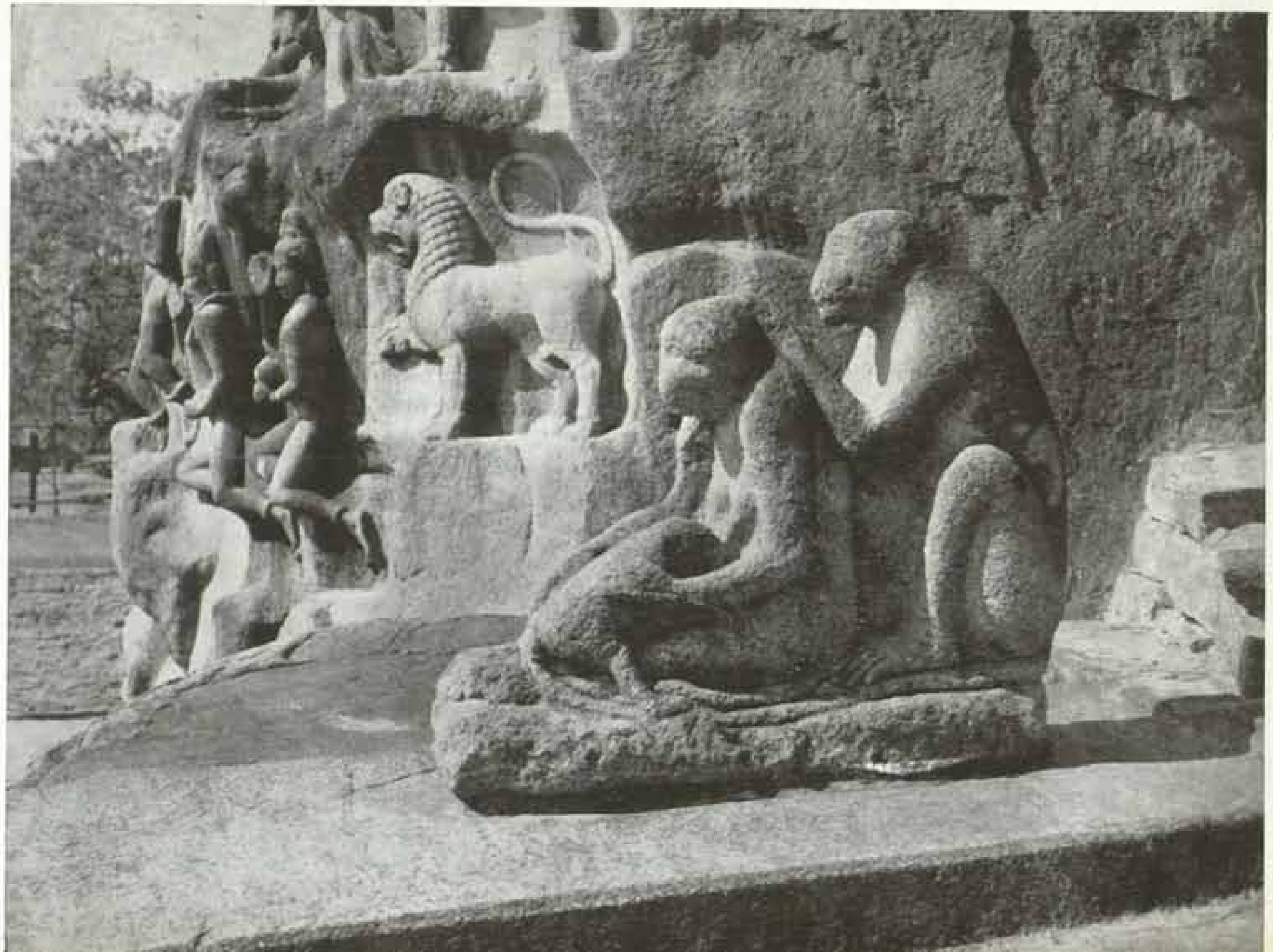


Details from Krishnamandapa : Mahabalipuram.

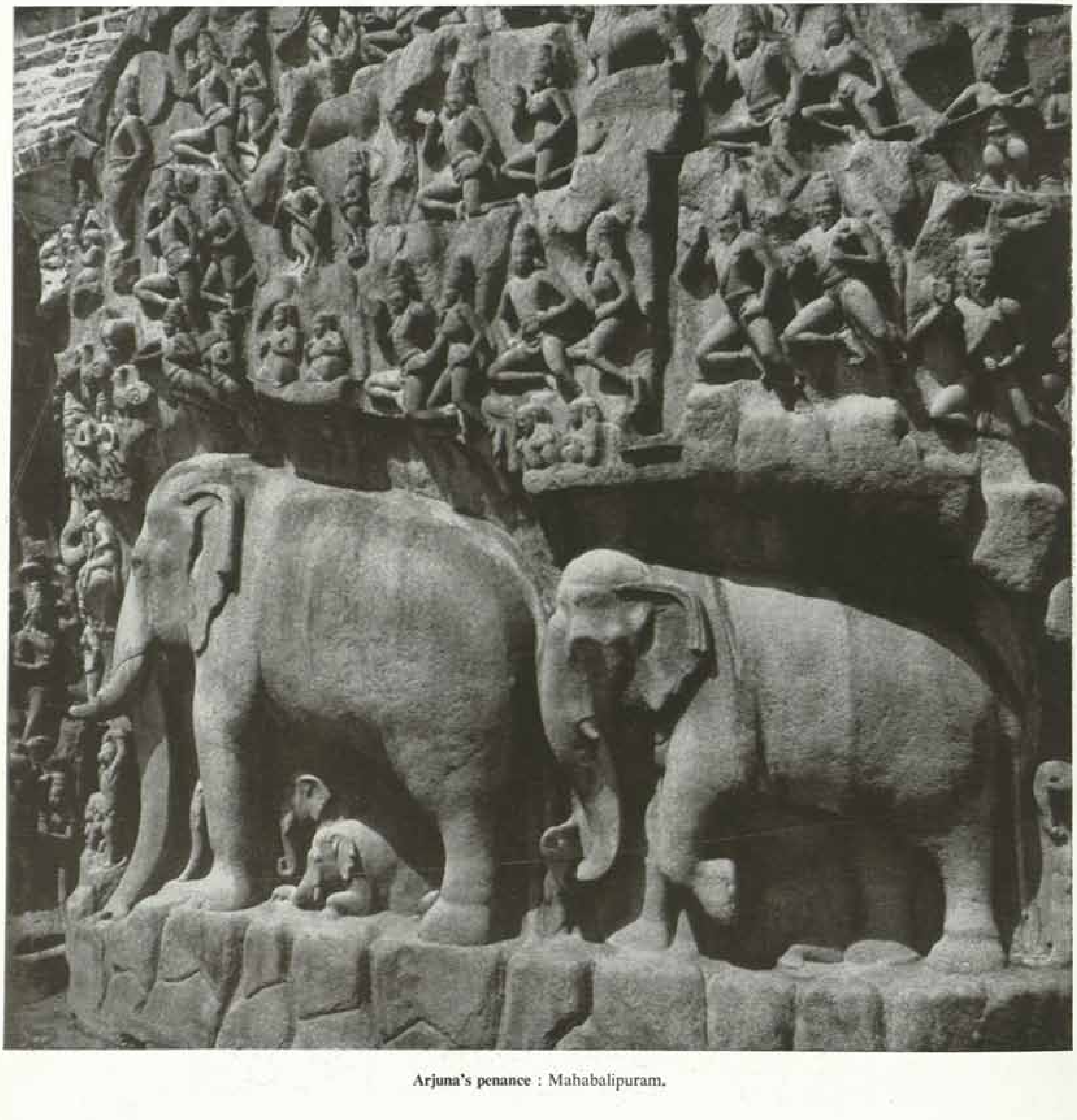


(a) **The standing cat** : Mahabalipuram.

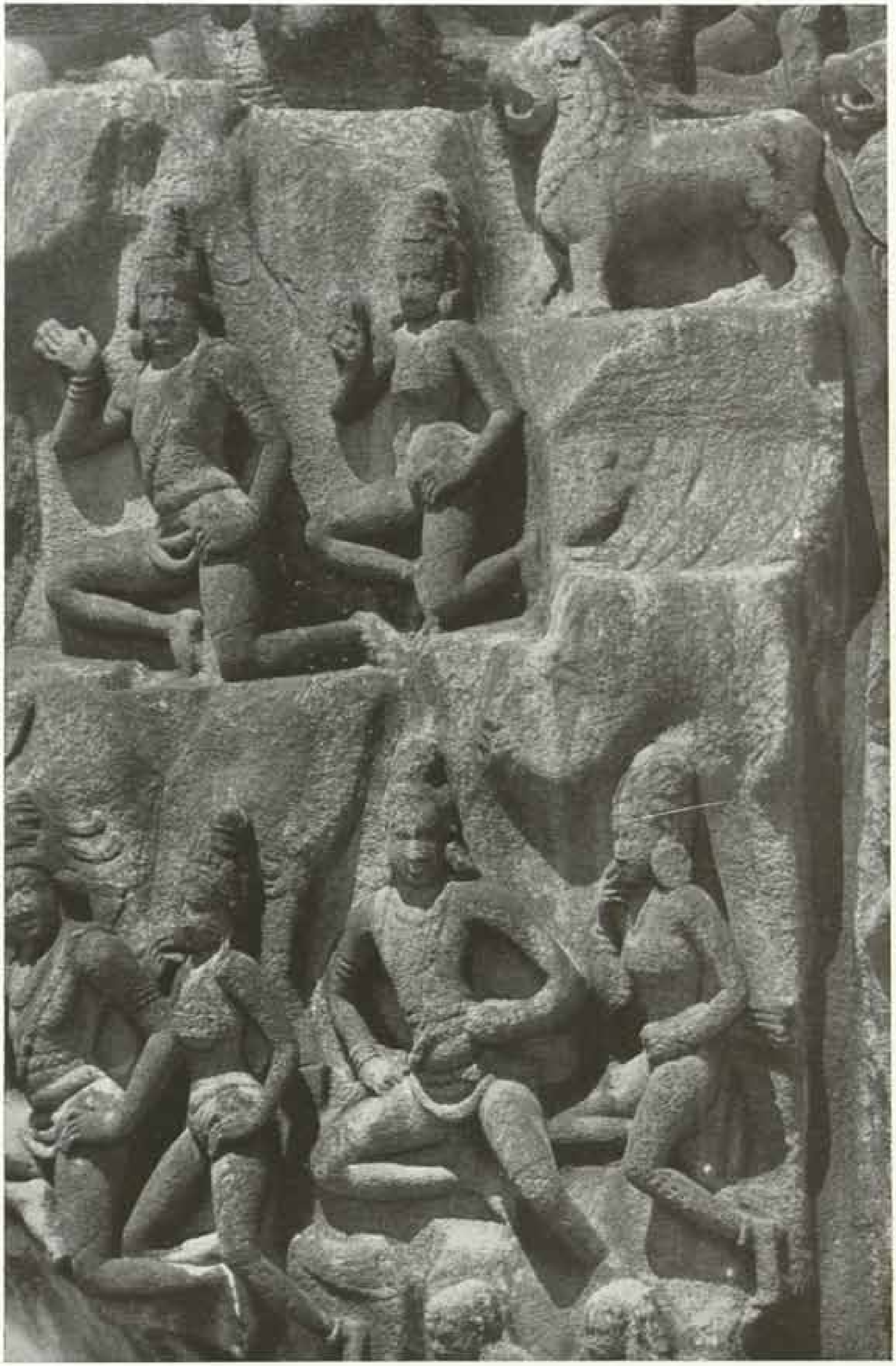
(b) **The monkey family** : Mahabalipuram.



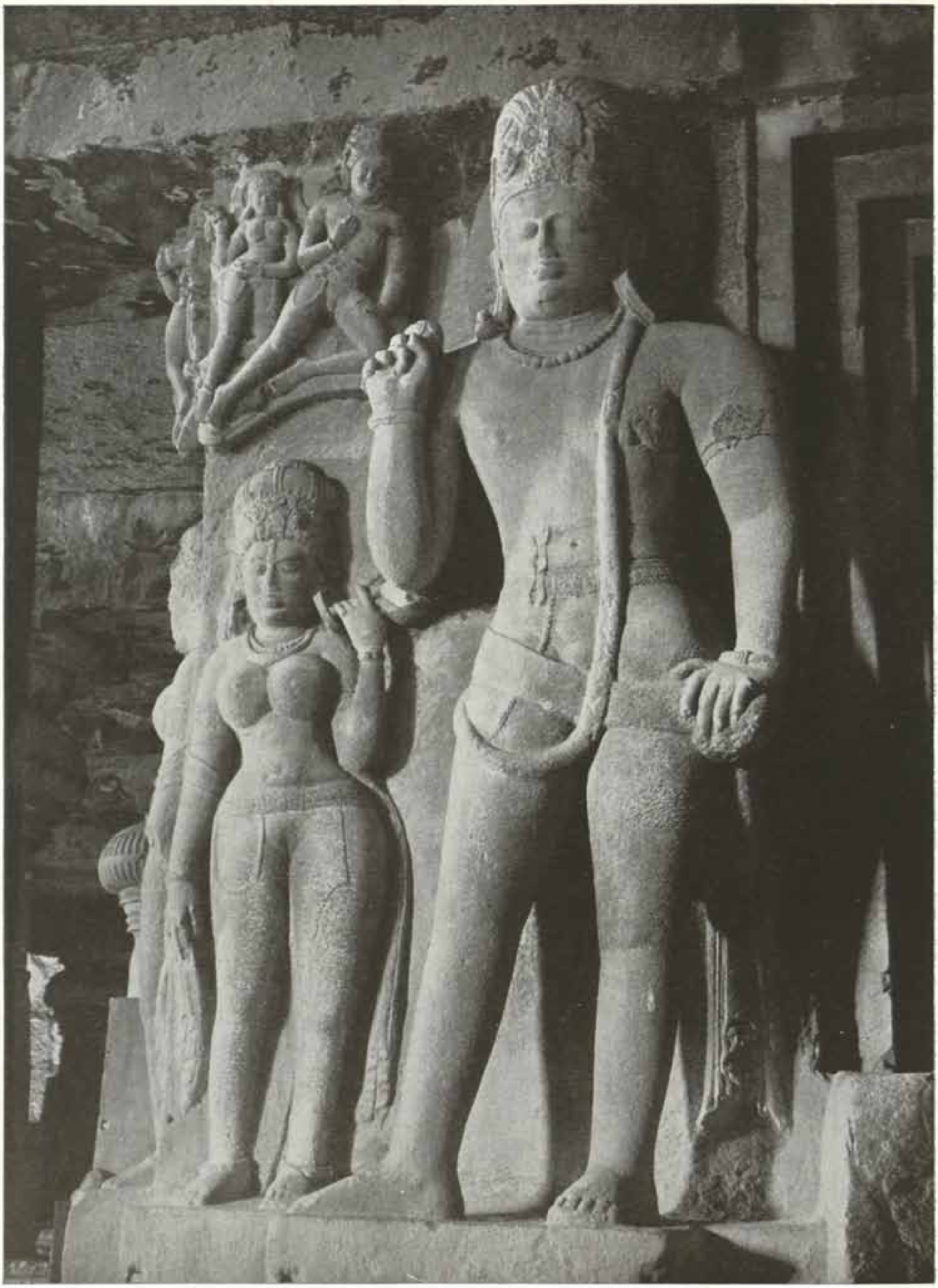
Arjuna's penance, bottom right : Mahabalipuram.



Arjuna's penance : Mahabalipuram.

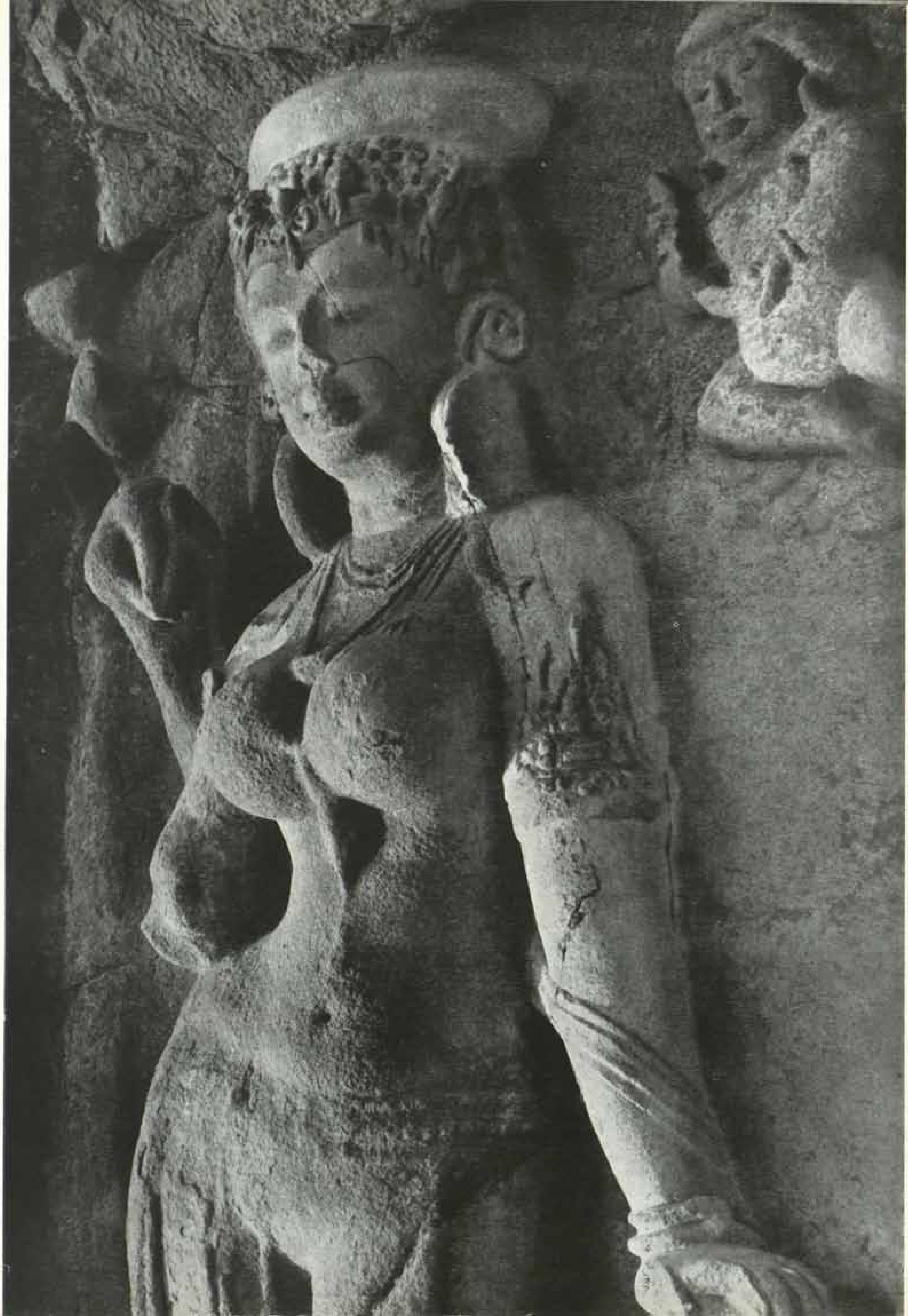


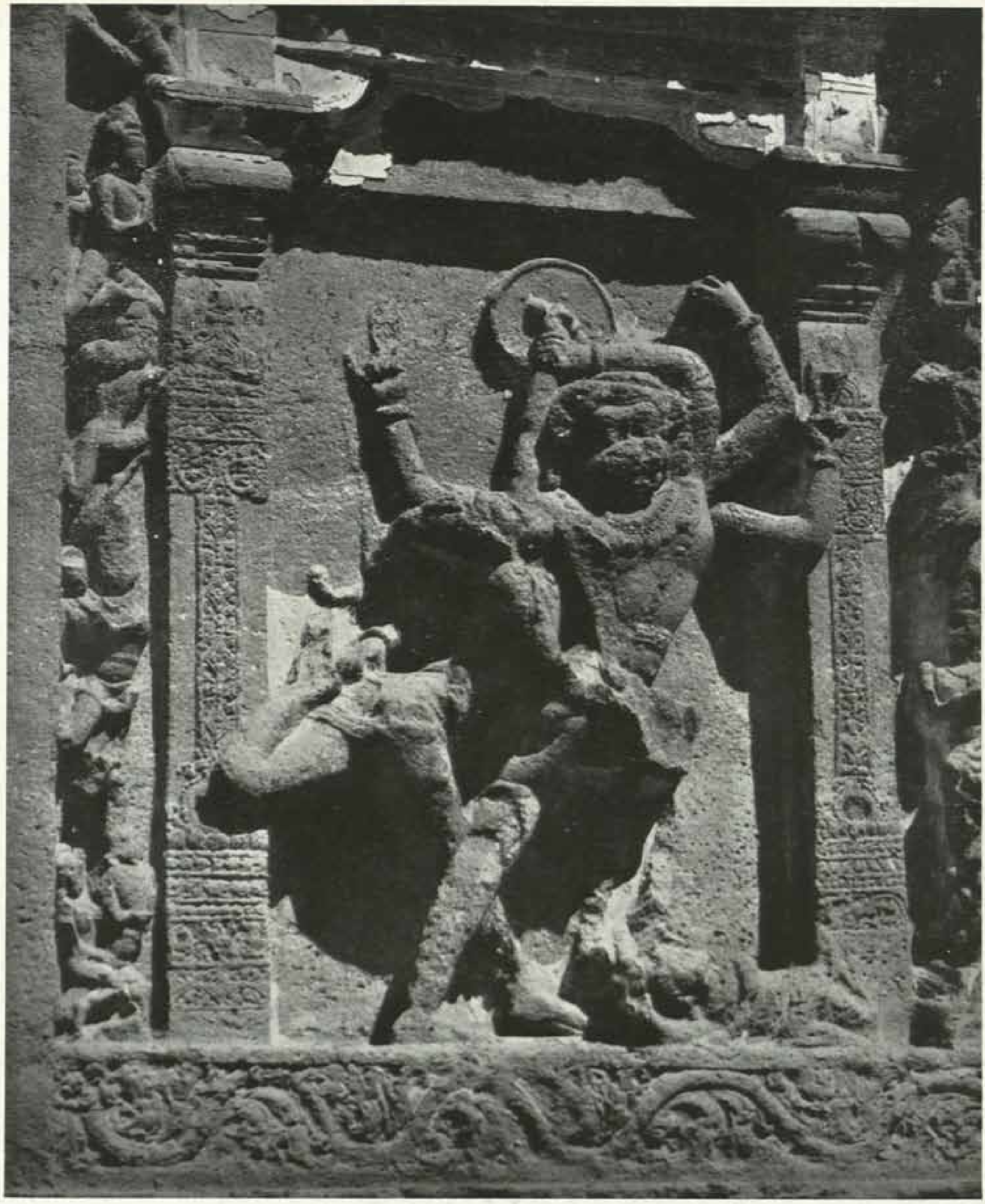
Details from Arjuna's penance : Mahabalipuram.



Guardian of the sanctuary : Ellora.

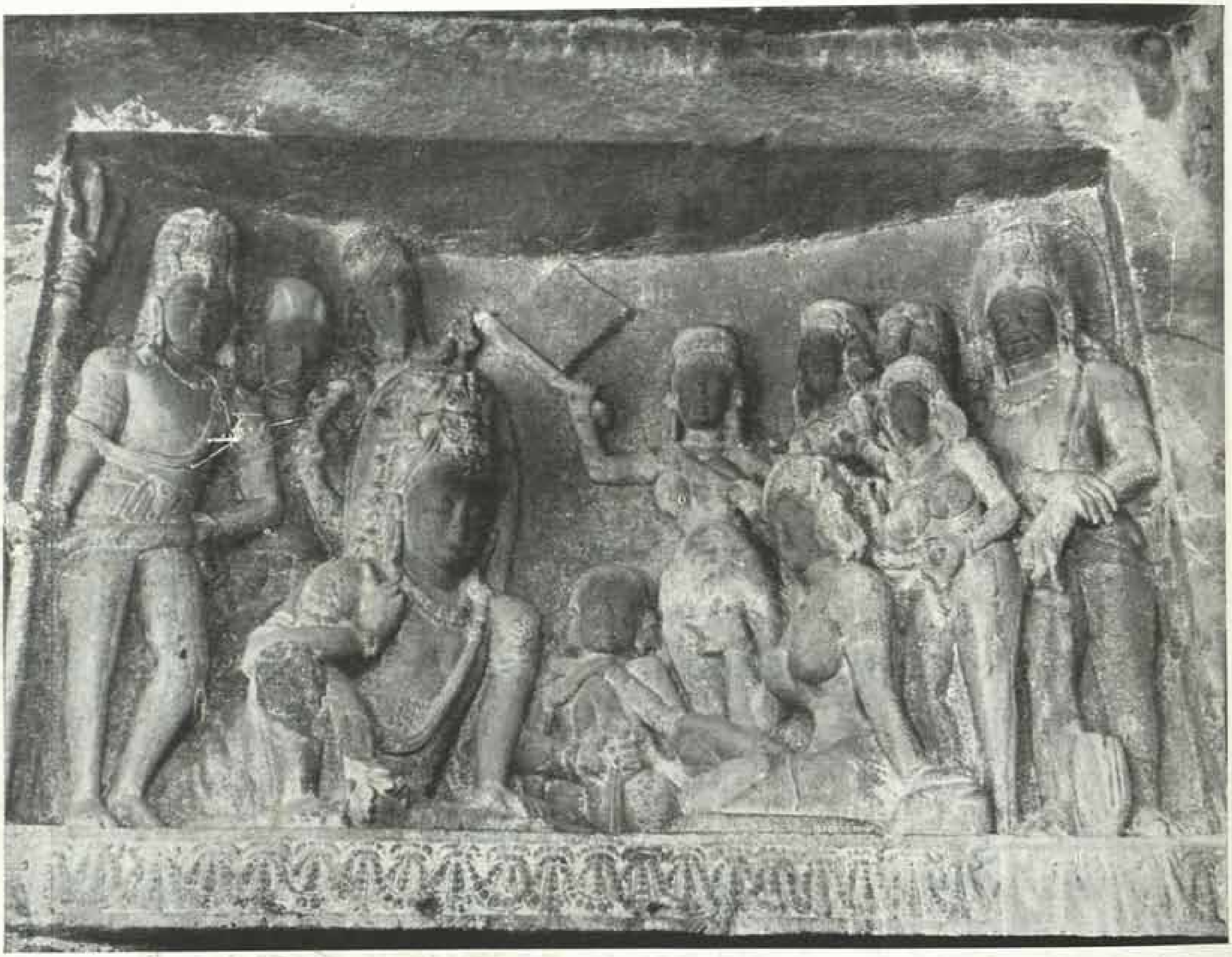
Yamuna : Ellora.





Vishnu as Man-Lion : Ellora.

Ganga : Ellora.
(*Facing picture*)

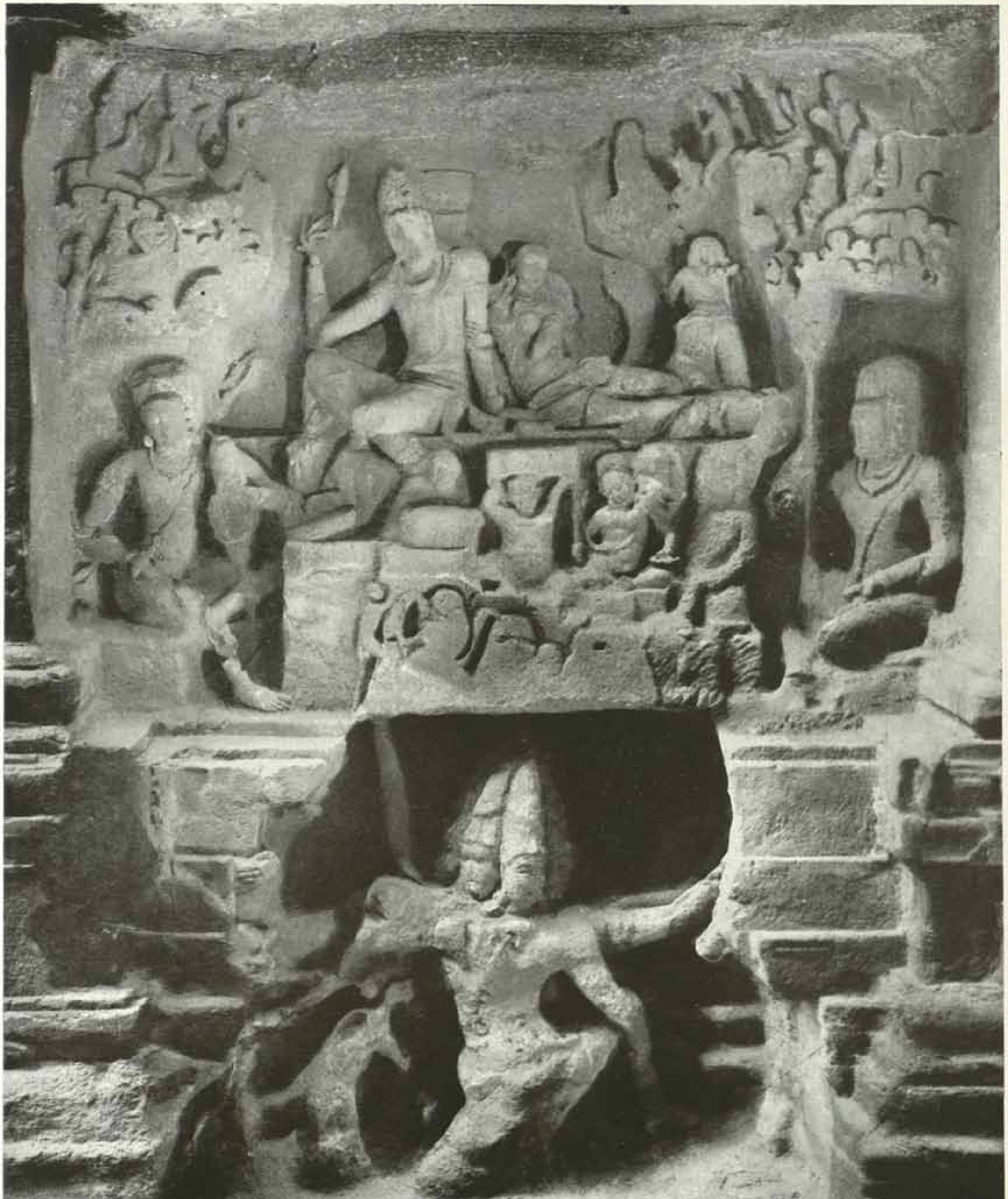


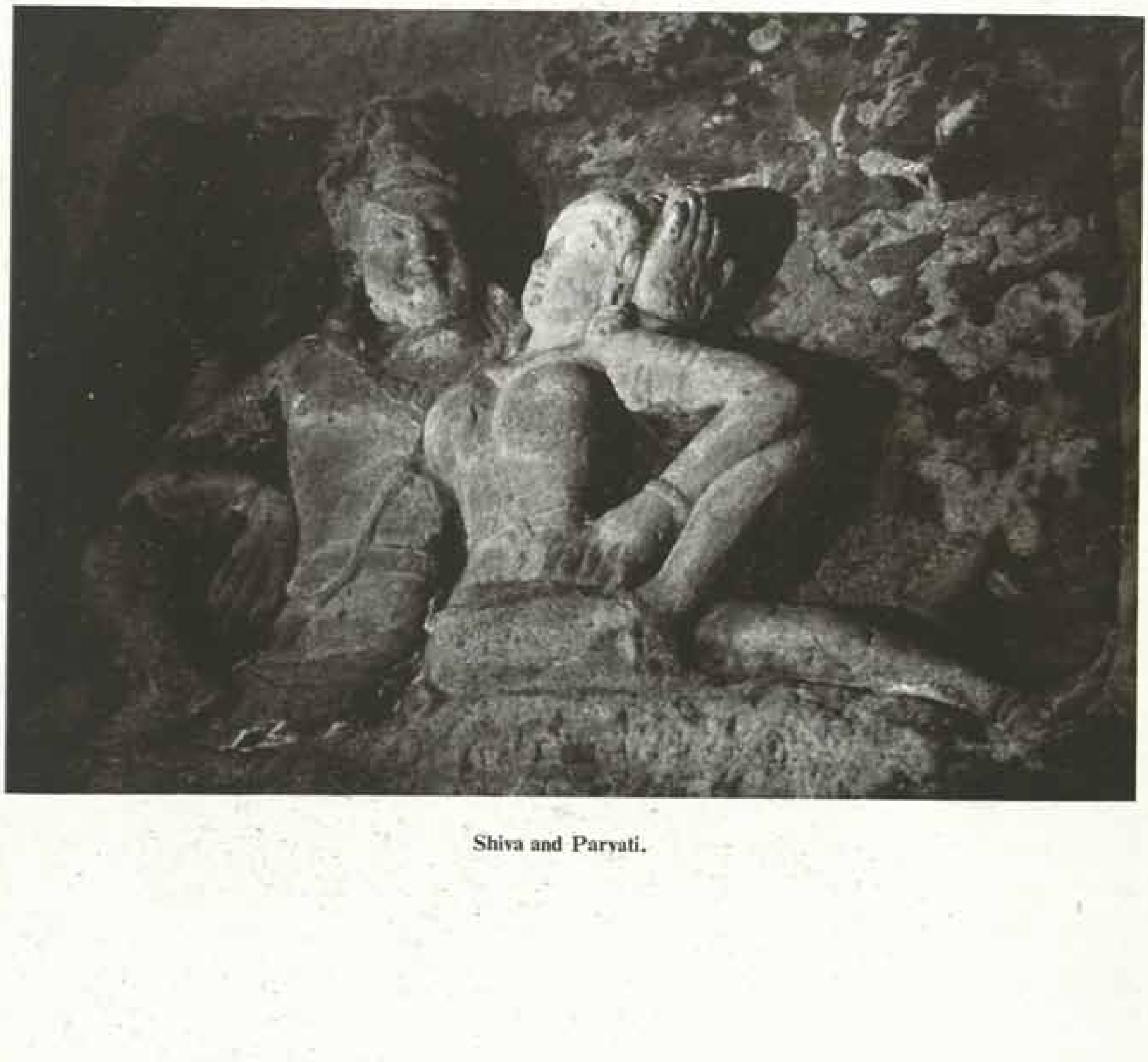
Shiva conversing with Parvati : Ellora.

Shiva and Parvati : Ellora.

Shiva Nataraja : Ellora.

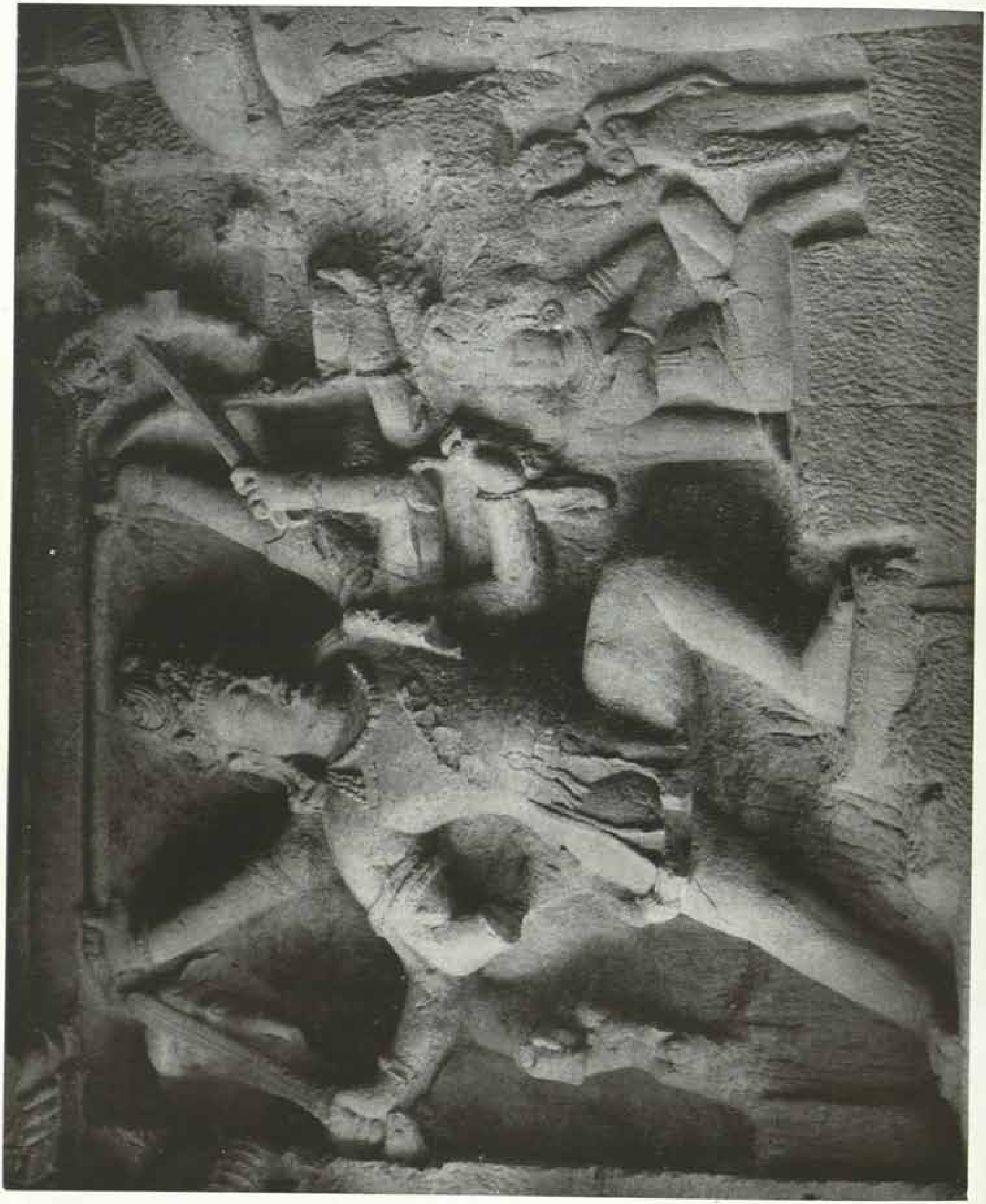
Ravana shakes Mount Kailasa : Ellora.
(*Facing picture*)





Shiva and Parvati.

Ravana shakes Mount Kailasa : Ellora.

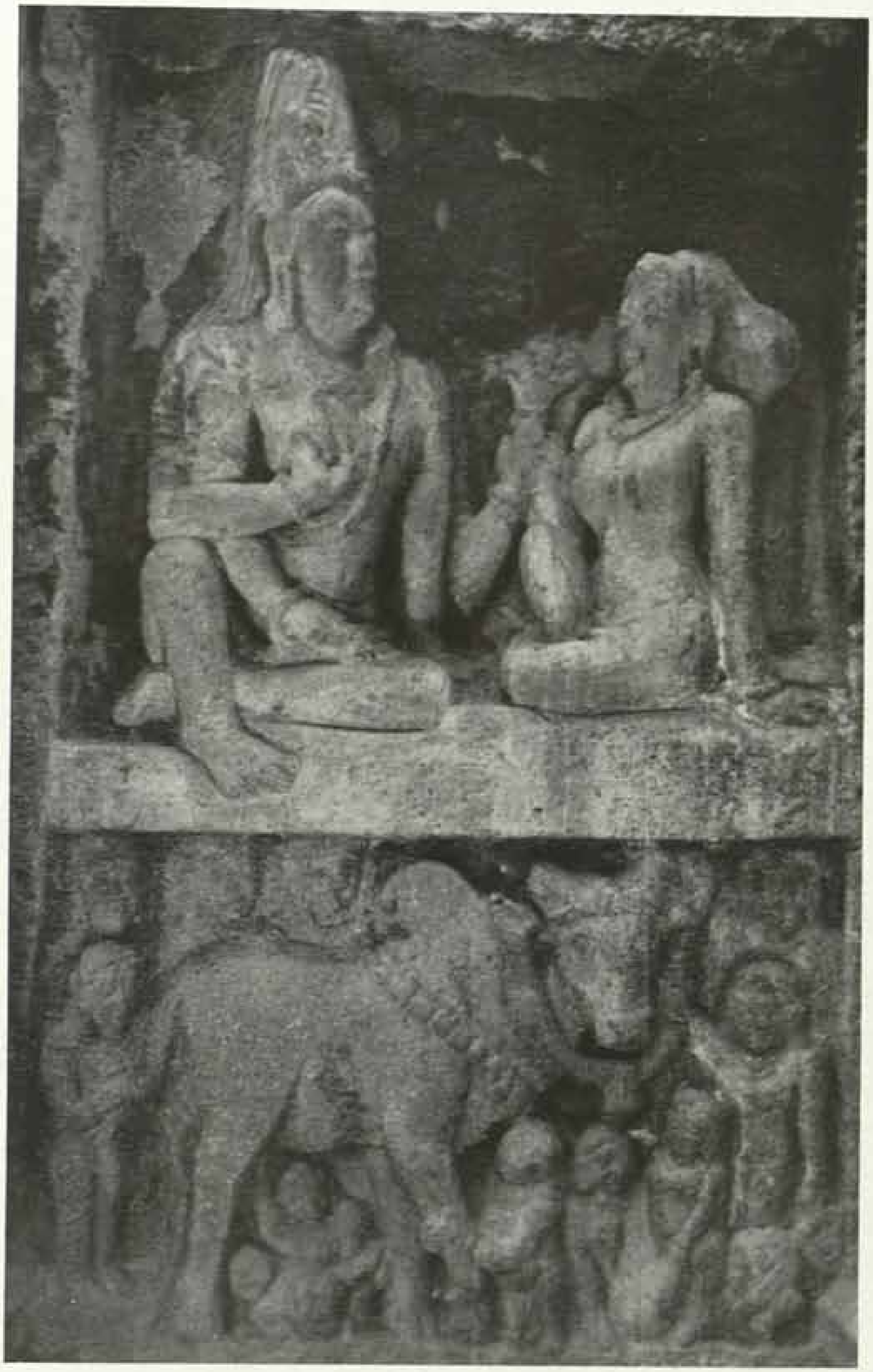


Shiva's dance : Ellora.

Bull : Halebid.

(a) **Bull** : Chamunda Hill.

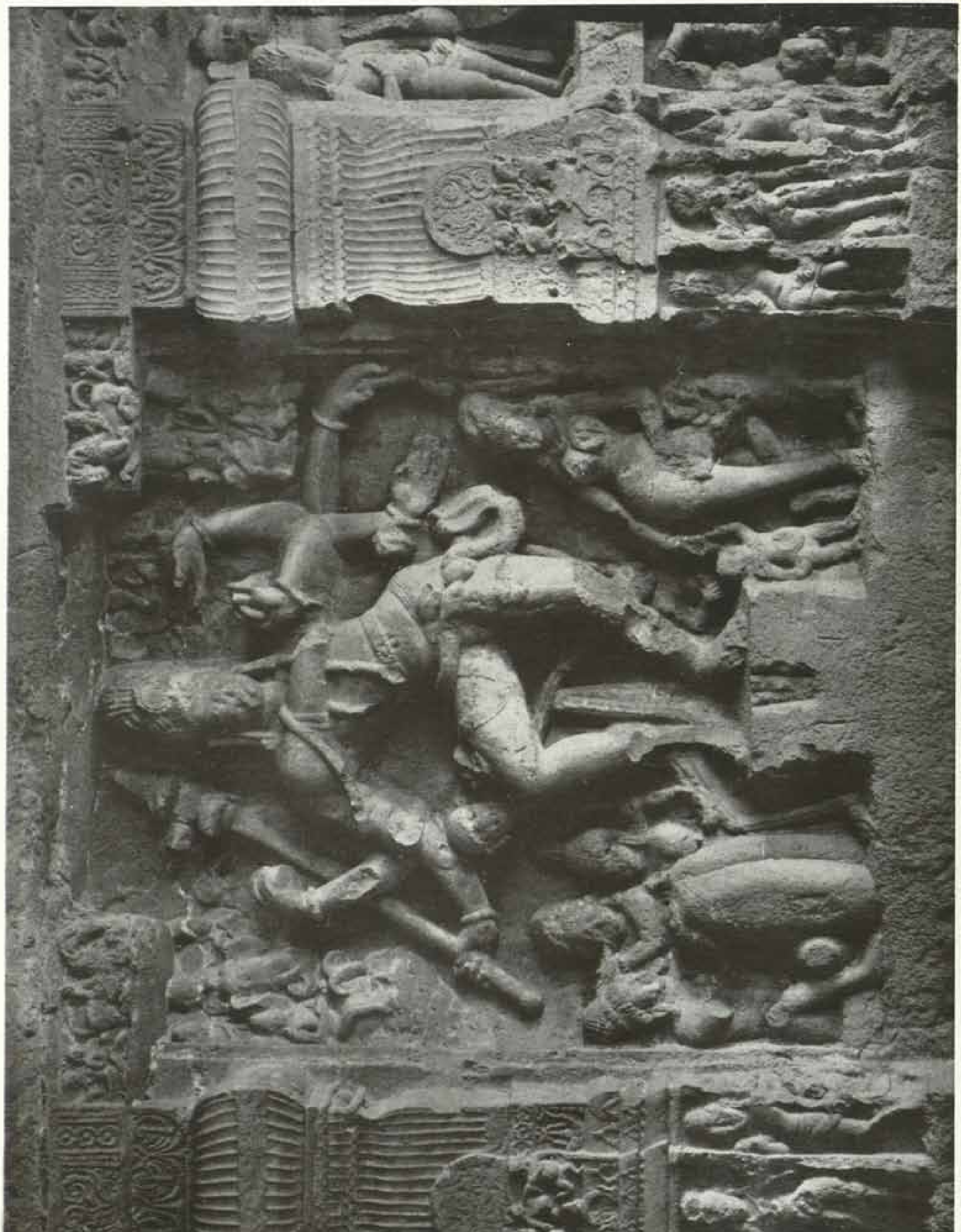
(b) **Bull** : Mohenjodaro



Shiva and Parvati playing dice : Ellora.

Marriage of Shiva and Parvati : Ellora.

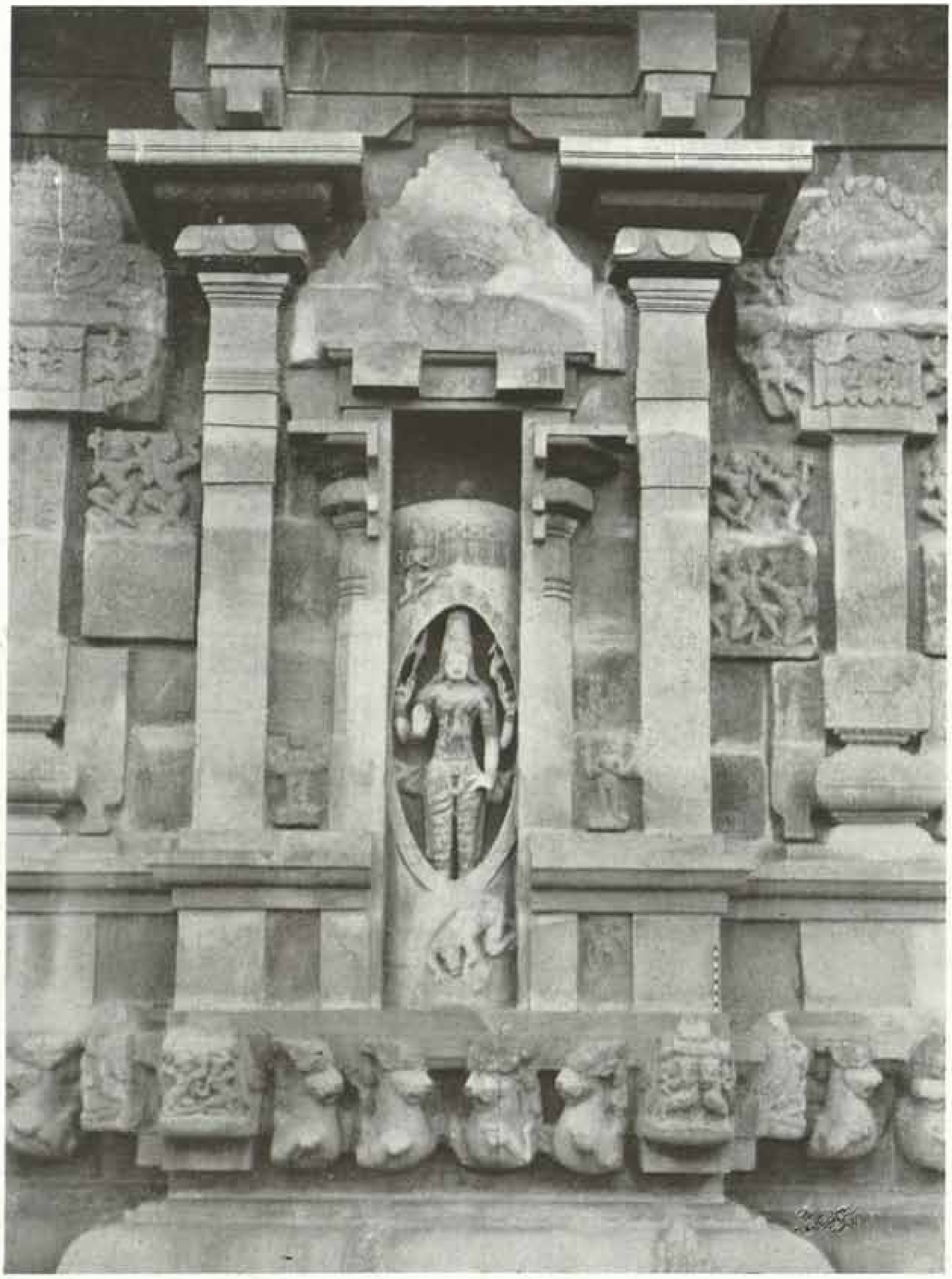
Marriage of Shiva and Parvati : Ellora.
Facing Picture



Shiva dancing : Ellora.

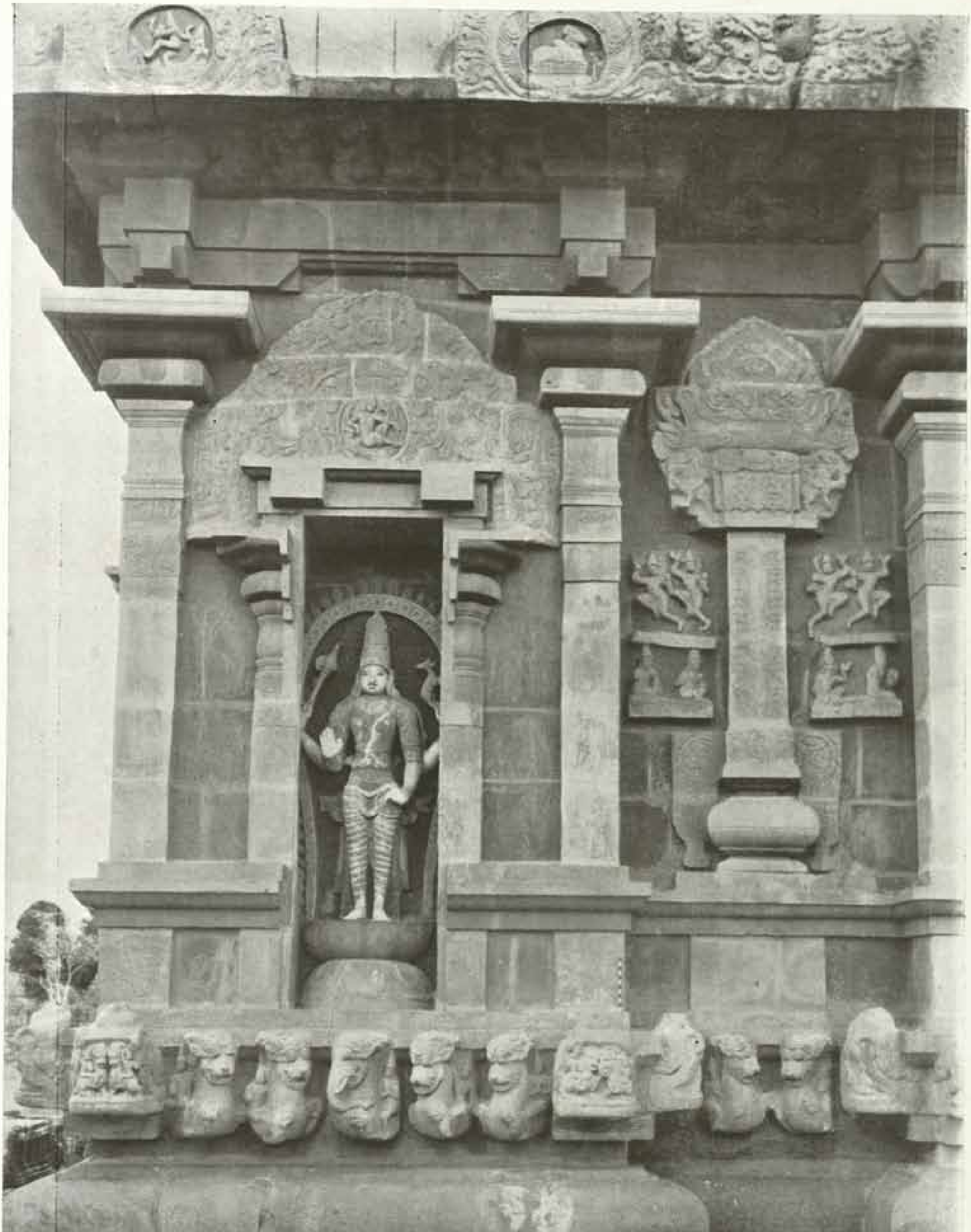
(a) **Sundaramurti Svami** (Bronze), Tanjore.

(b) **Manikya Vachakar :** Tanjore.



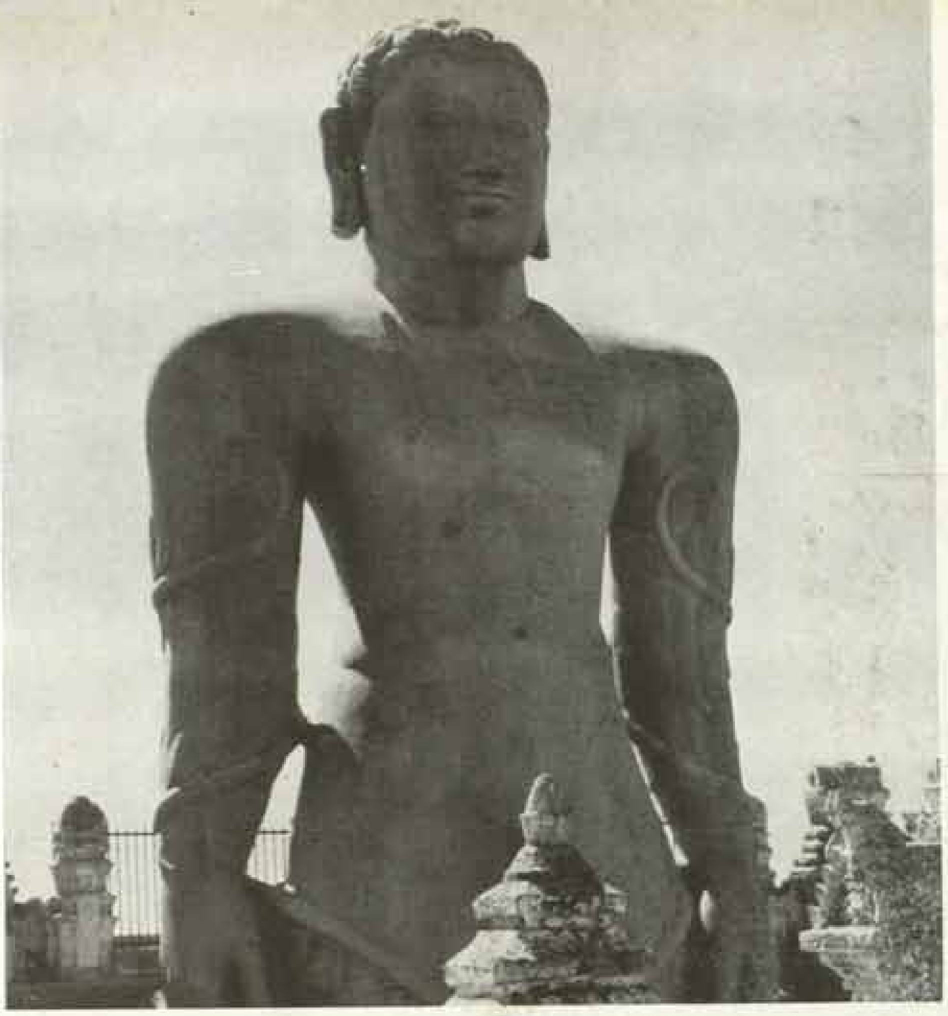
Shiva, Lingodbhava : Brihadishvara Temple, Tanjore.

Shiva four armed : Brihadishvara Temple, Tanjore.



(a) Nataraja (bronze) back view.

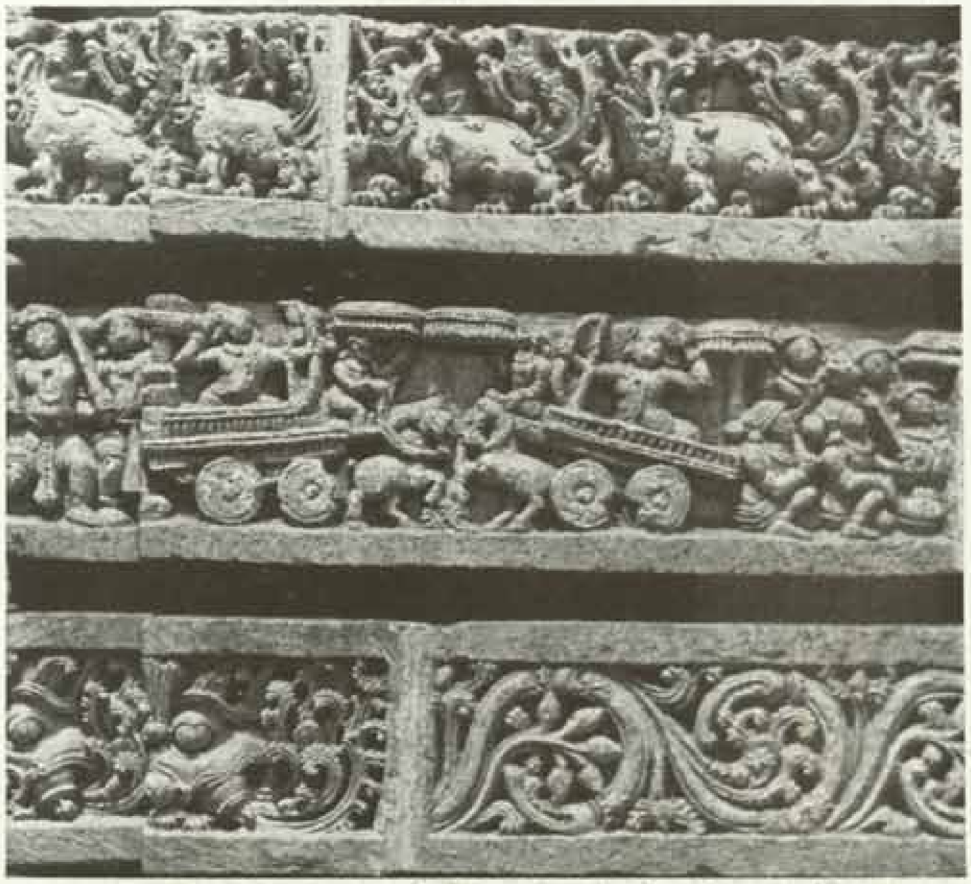
(b) Nataraja (bronze) front view.



(a) **Gomateshvara** : Sravana Belgola.

(b) **Gomateshvara,** back view : Sravana Belgola.

Belur temple, Mysore.



Detail of frieze from Somanathapura.

Ganesha : Hoysaleshvara Temple, Halebid.

Shiva : Hoysaleshvara Temple, Halebid.

Mahish ısuramardini : Belur.

Sarasvati : Halebid.

Krishna : Belur

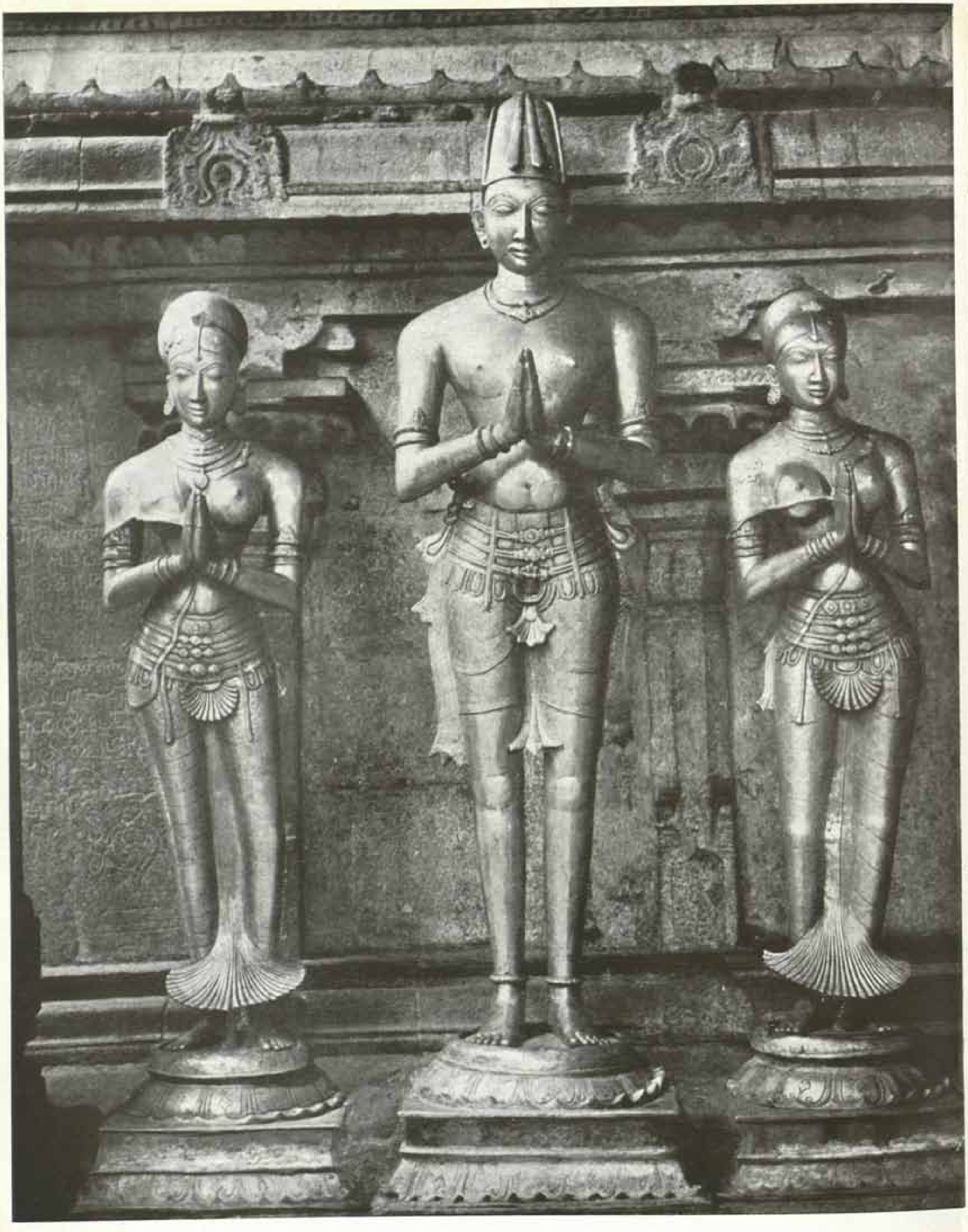
Vishnu and Lakshmi : Halebid.

Garuda : Belur.

Praying Garuda : Belur.

Three Musicians : Belur.

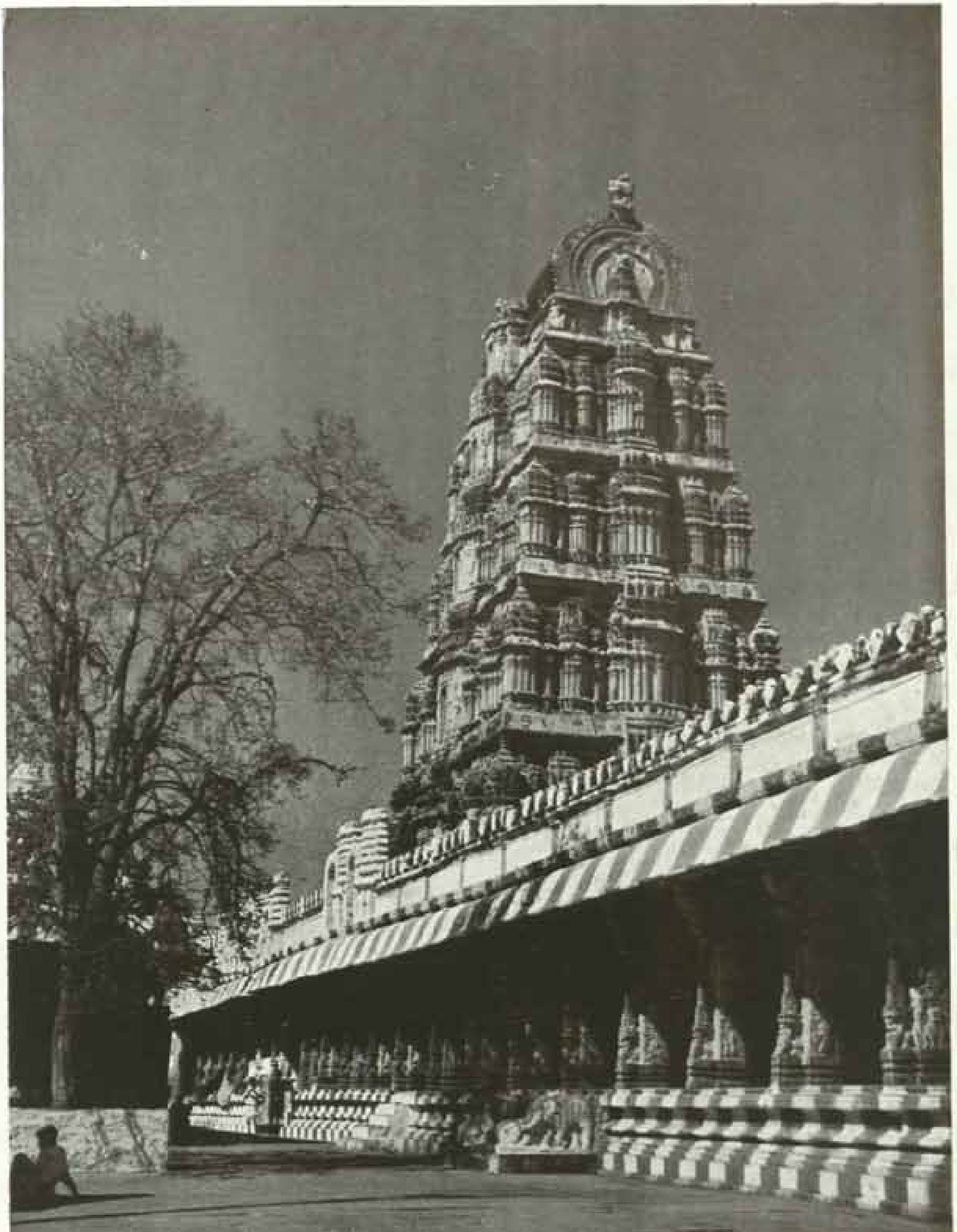
Dancing Images : Belur.



Krishnadevaraya and his queens (Bronze)

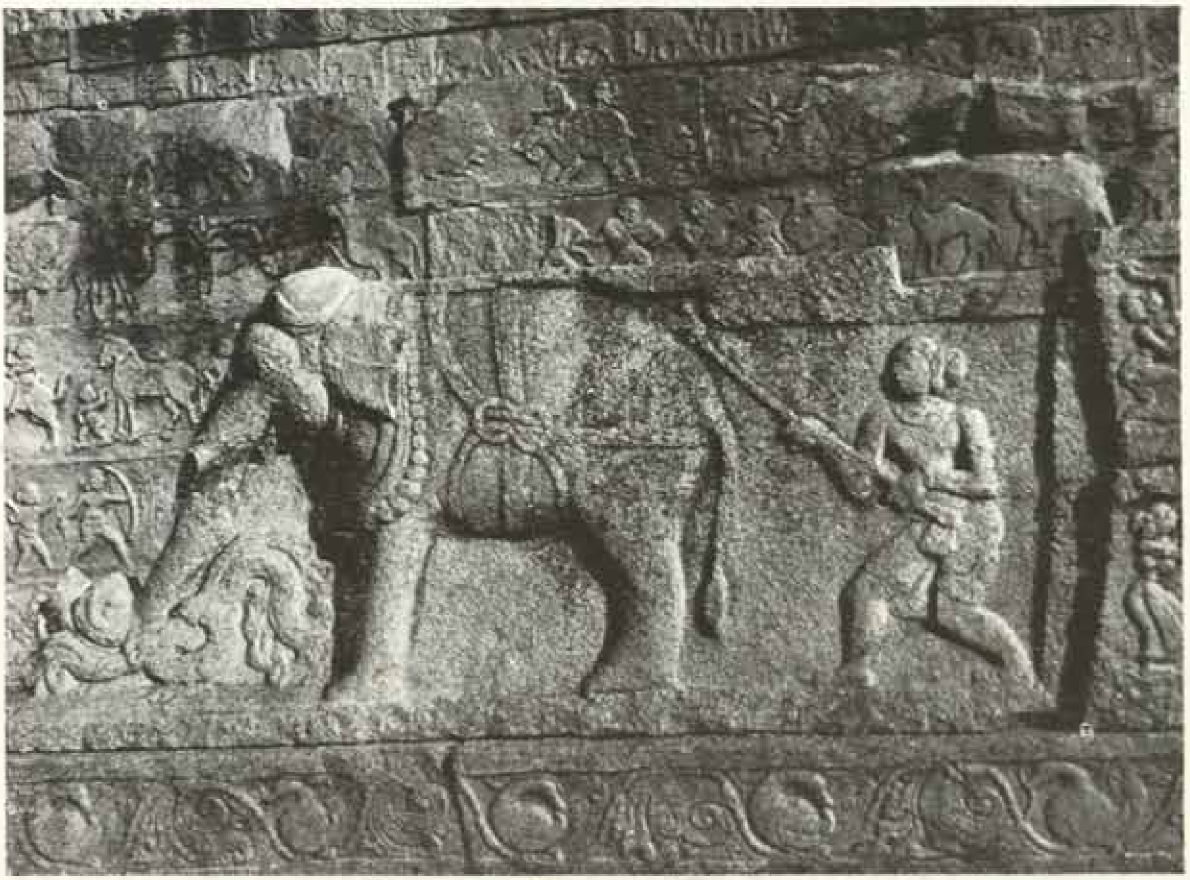
Drummer : Belur.

Ruins of Hamphi.



Temple, general view : Hamphi.

Stone Chariot : Hamphi.



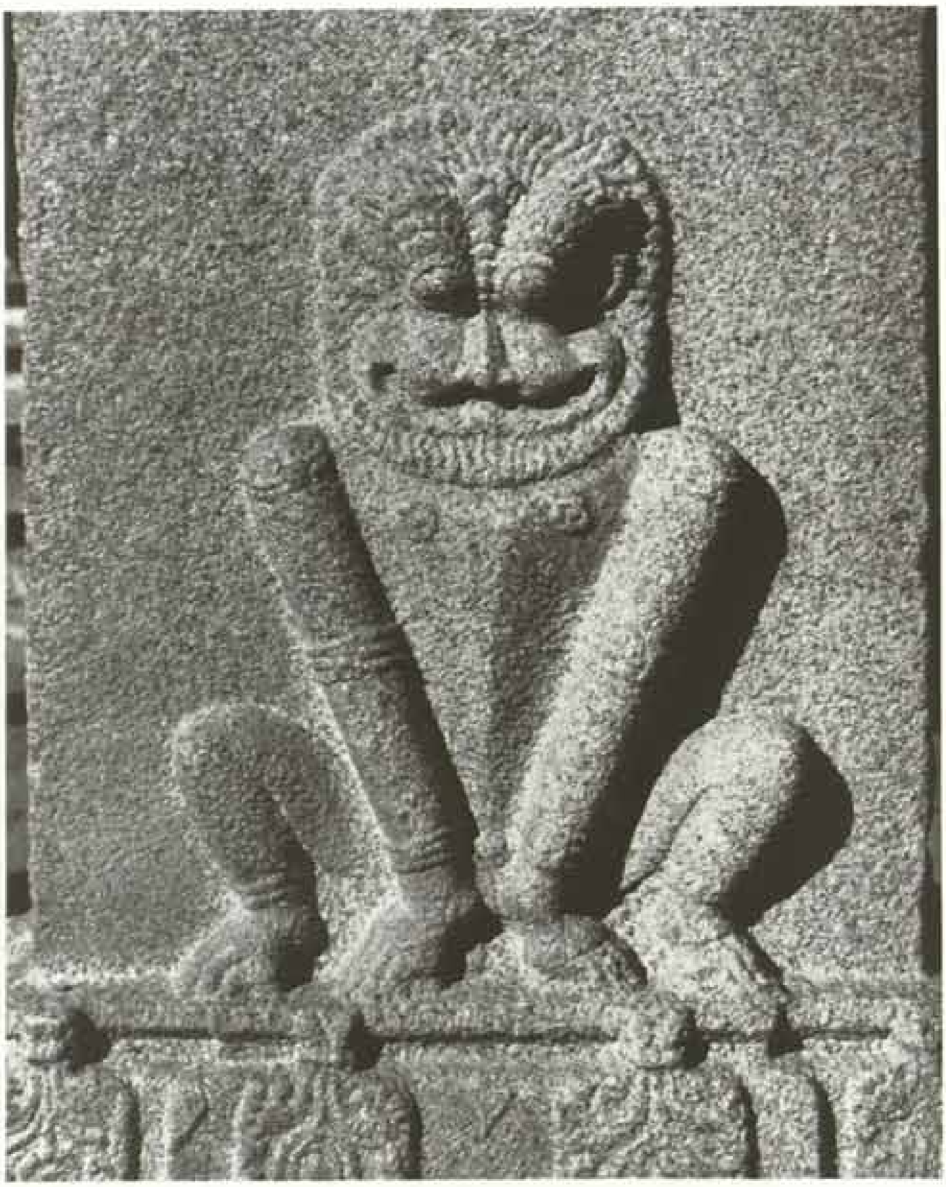
(a) **Elephant relief** : Hamphi.

(b) **Hunting scene** : Hamphi.

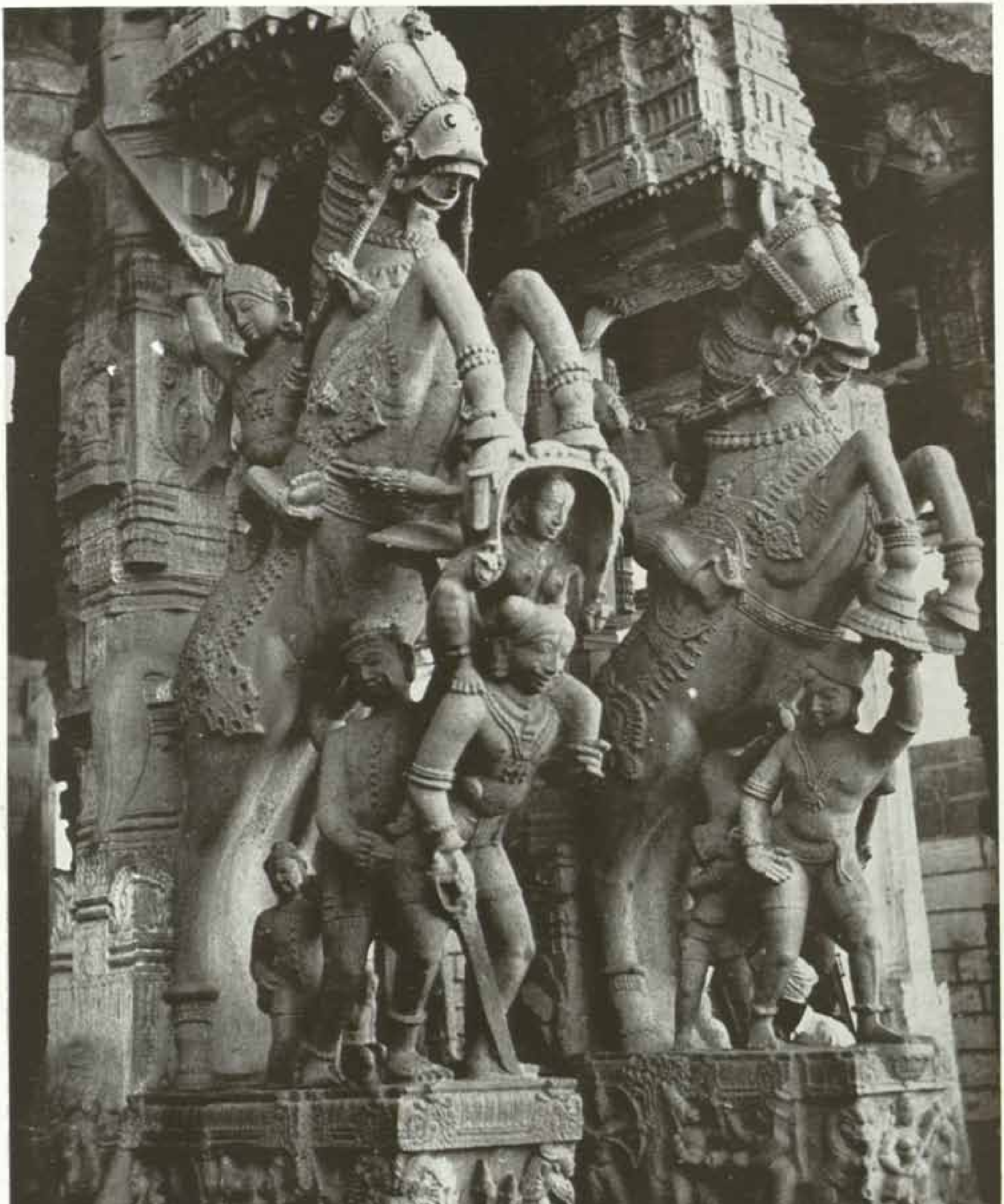
(a) **Pillar with griffin** : Hamphi.

(b) **Hunting scene** : Hamphi.

Carved pillar : Hamphi.



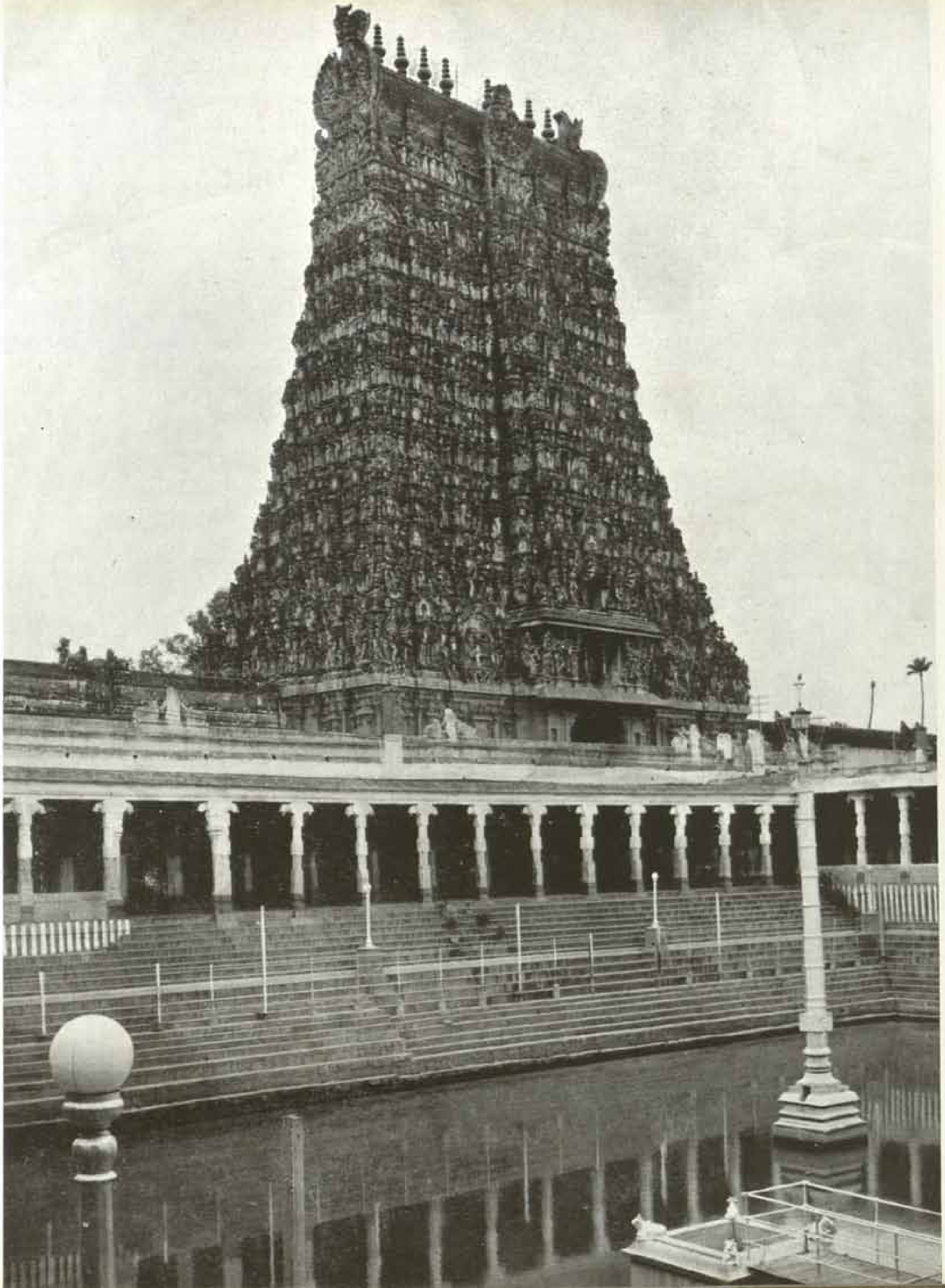
Sardula : Hamphi.

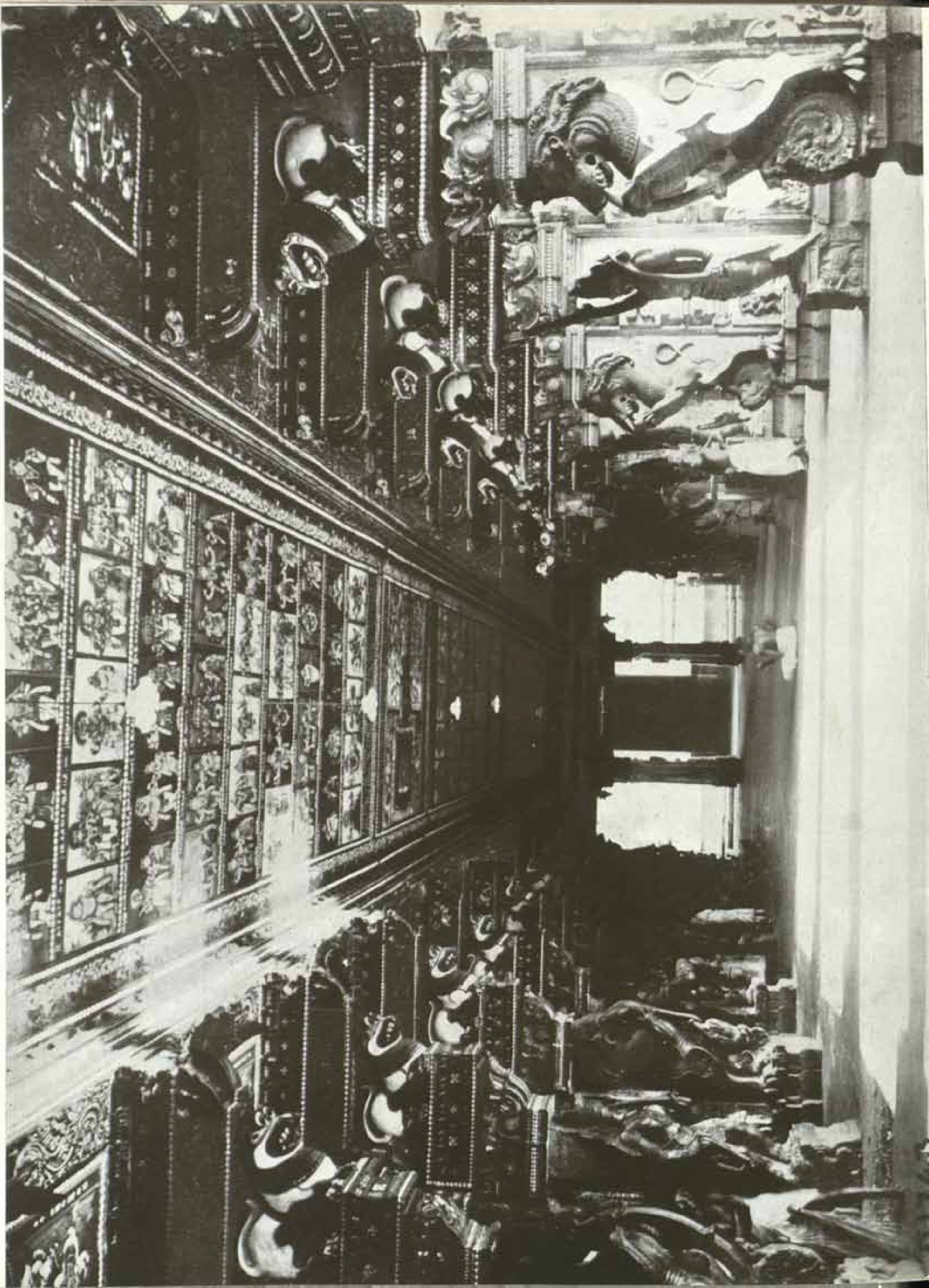


Hall of a thousand columns, Vishnu temple : Srirangam.

Mohini : Kumbakonam.

(Facing picture)
Minakshi temple :
Madura.





(*Facing Picture*)
Minakshi temple,
South corridor :
Madura.

Tirumala Nayak : Madura.

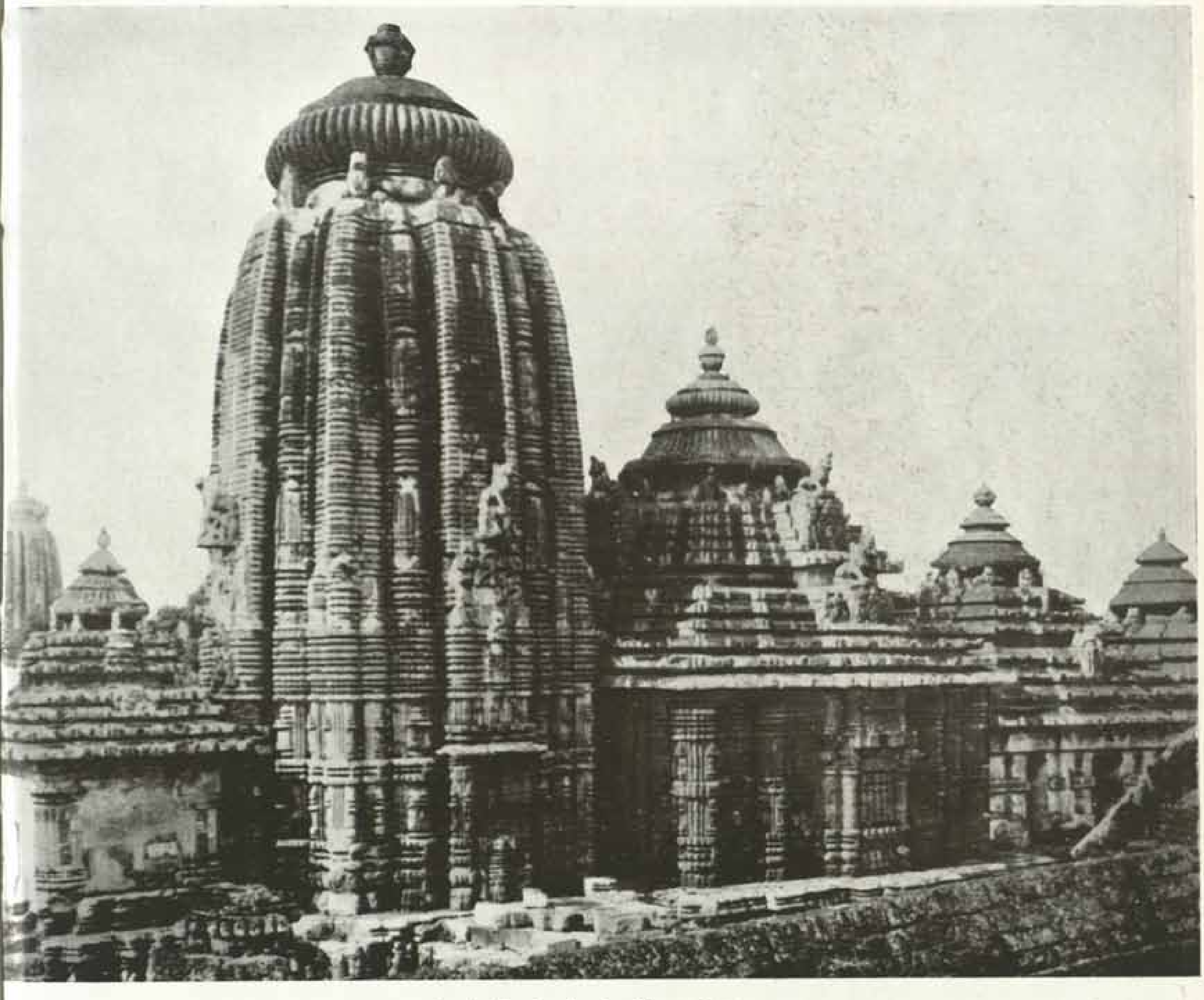
Kalyanamandapa, Siva temple ; Vellore.

(a) **Mukteshvara temple** : Bhuvaneshvar.

(b) **Torana**: Mukteshvara temple, Bhuvaneshvar.

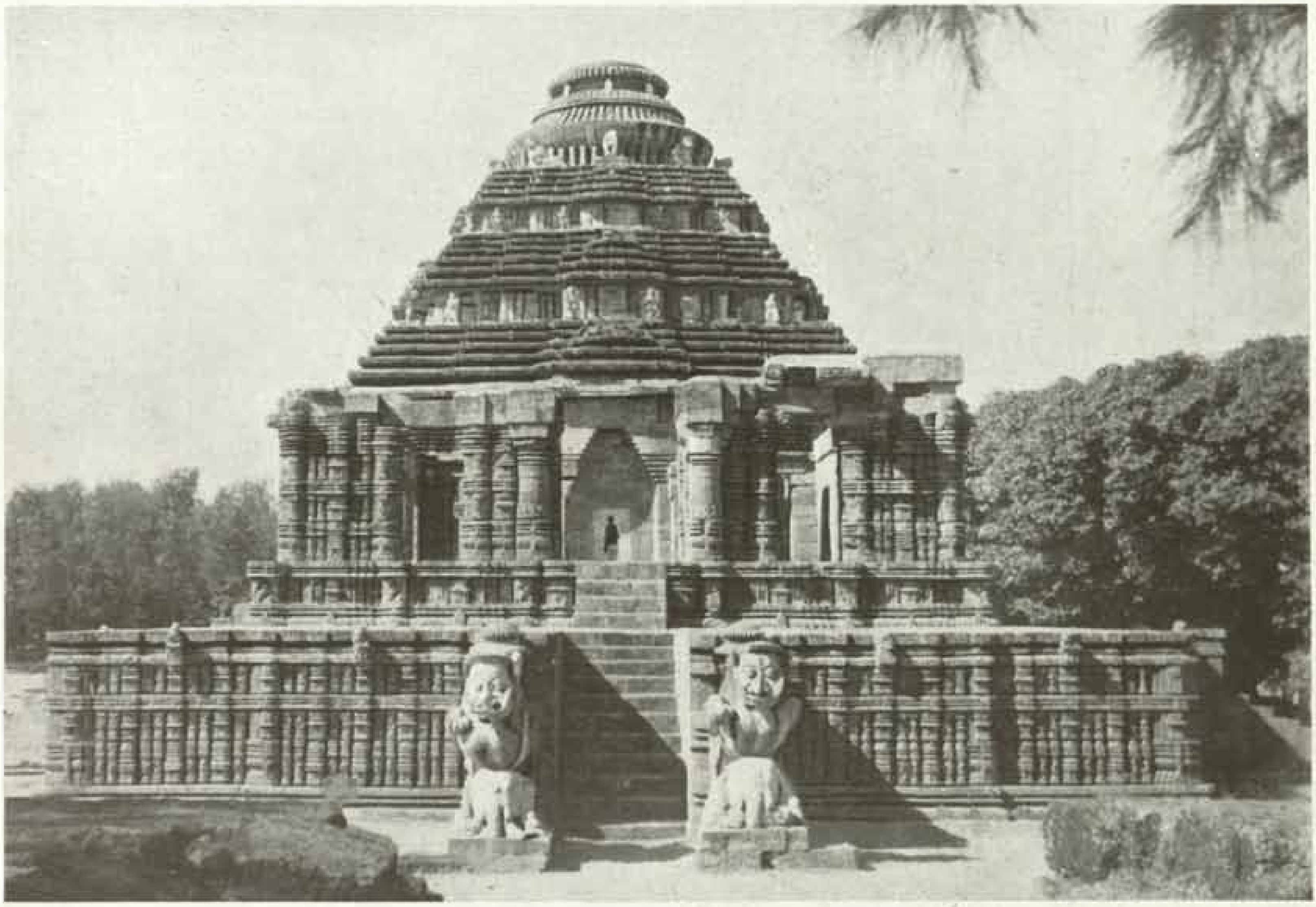
(a) **Lingaraja temple** : Bhuvaneshvar.

(b) **Rajarani temple** : Bhuvaneshvar.

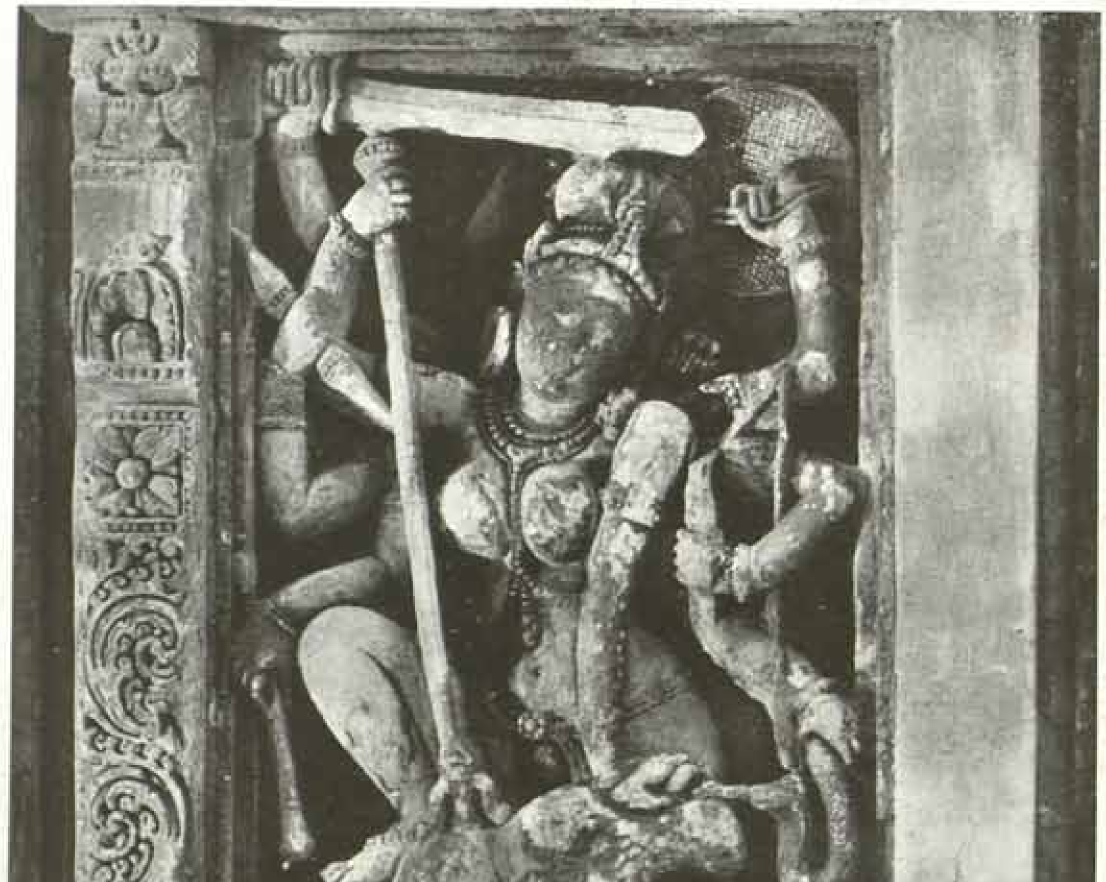


Ananta-Vasudeva temple : Bhuvaneshvar.

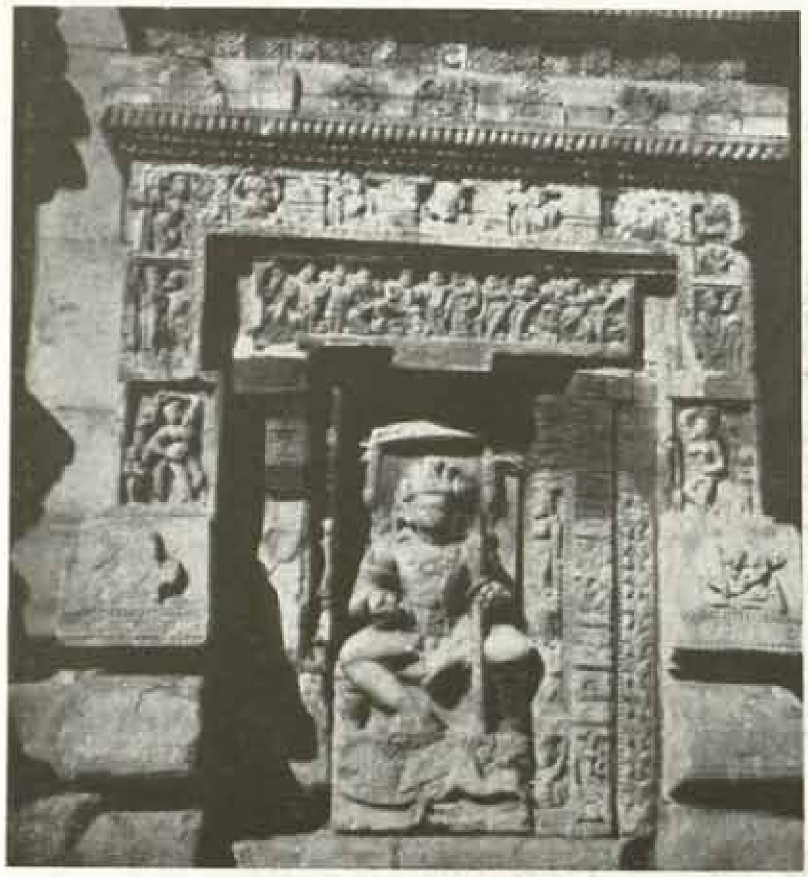
Sun Temple : Konarak.



Sun Temple, closer view : Konarak.



Mahishasuramardini : Vaitaledeo temple, Bhuvaneshvar.



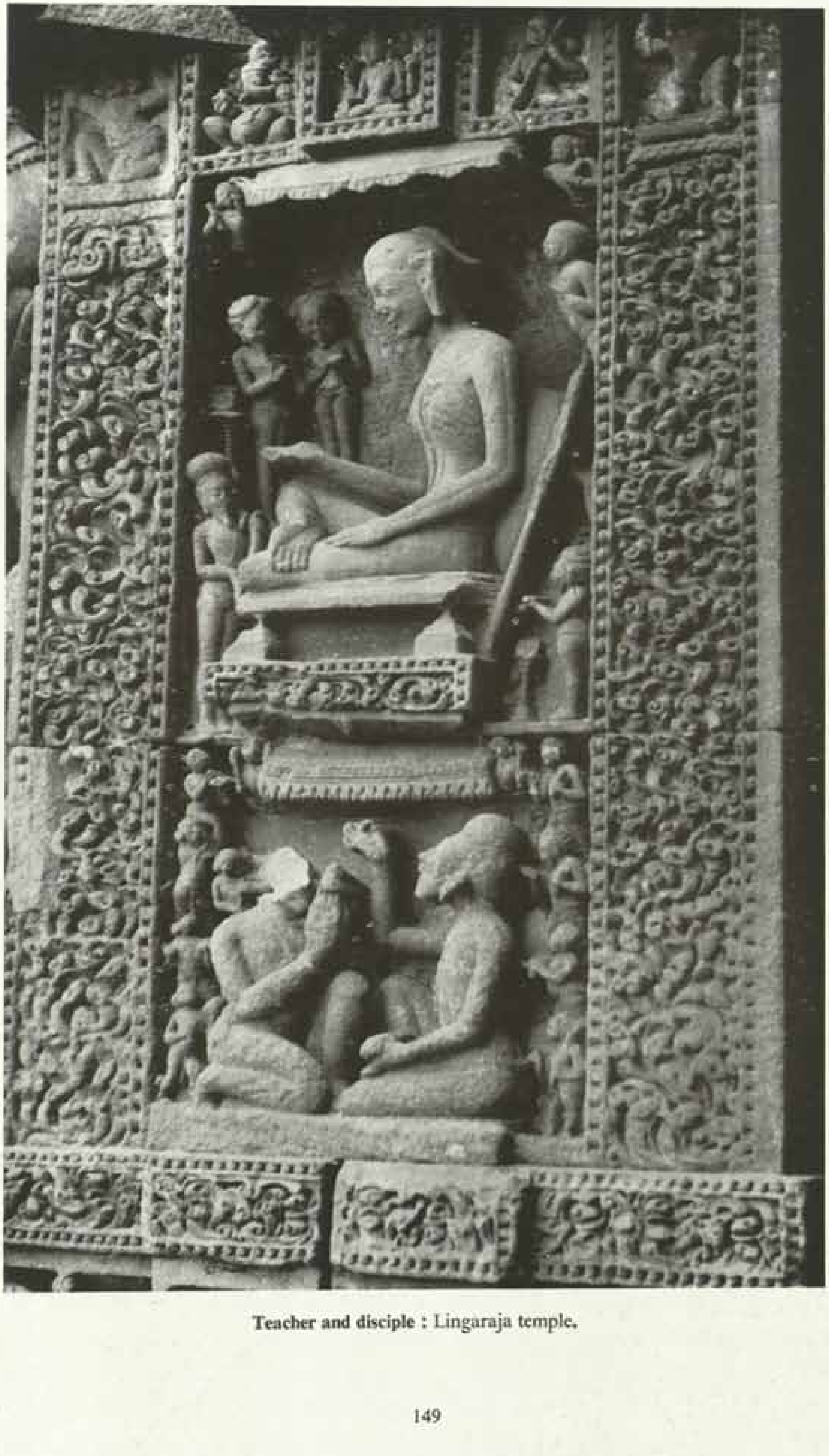
(a) **Karttikeya** : Parashurameshvara temple, Bhuvaneshvar.

(b) **A lazy damsel.**

(a) **Amorous couple** : Lingaraja temple.

(b) **Surasundari** : Rajarani temple.

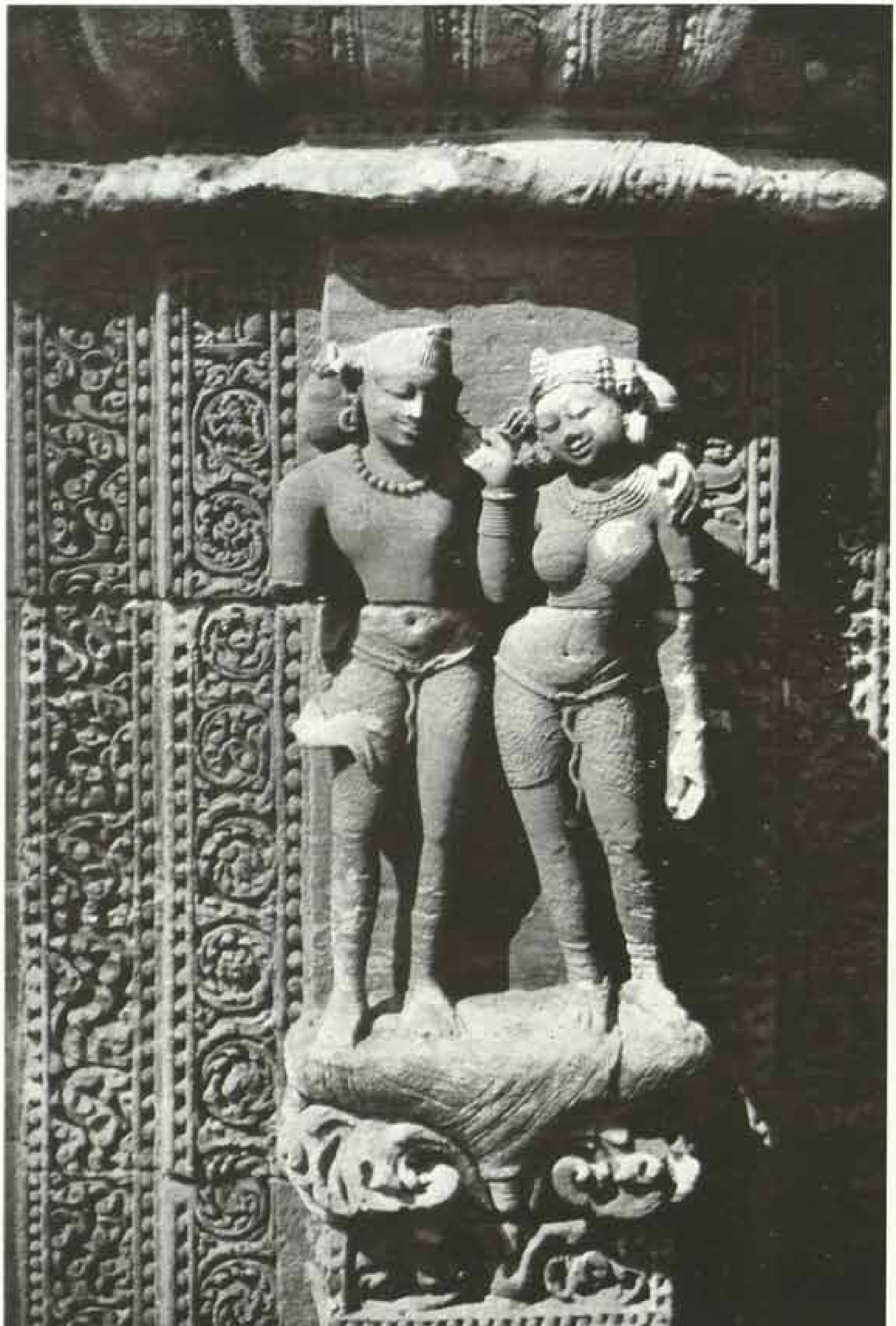
(c) **Amorous couple** : Rajarani temple.



Teacher and disciple : Lingaraja temple.

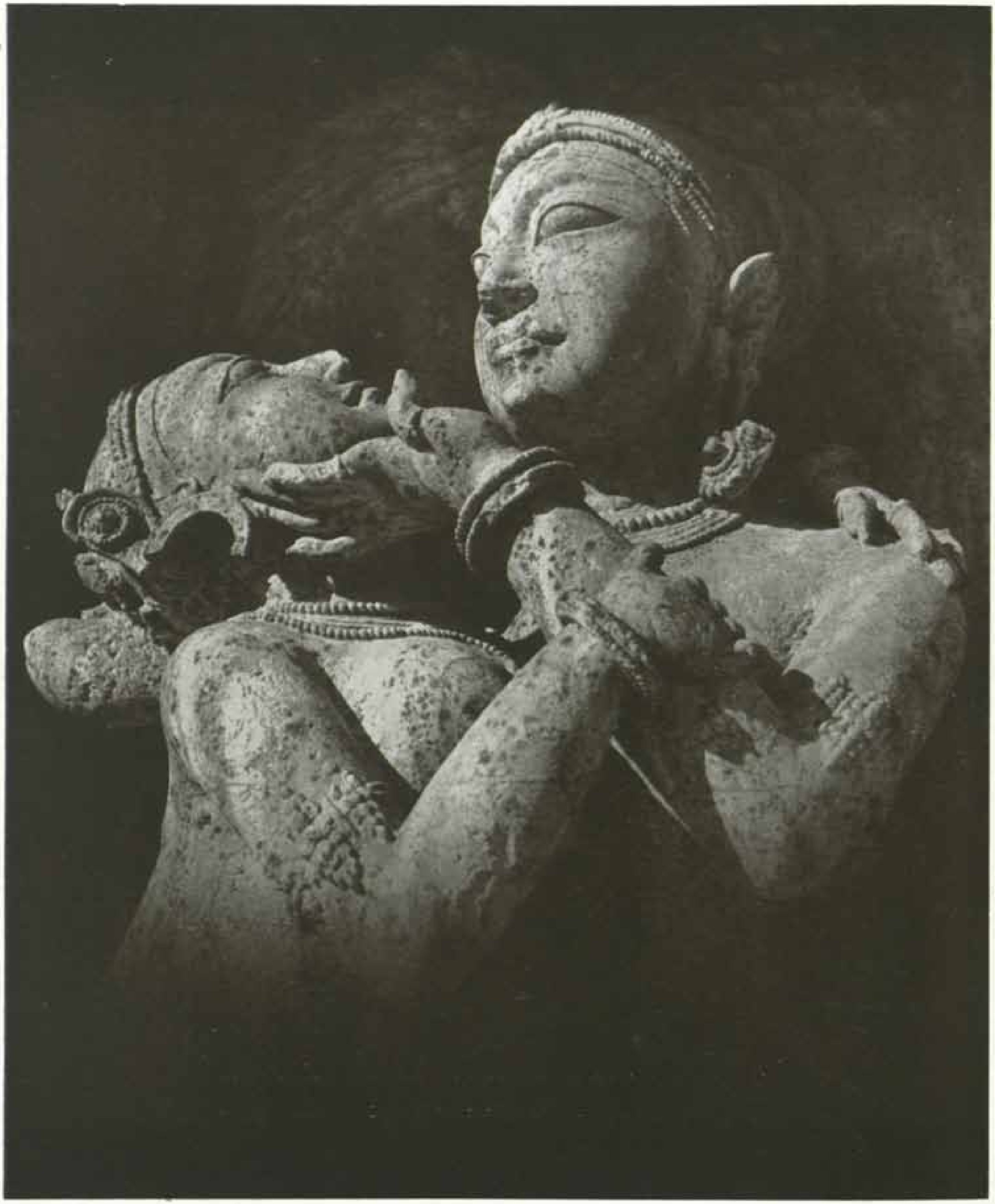
Varuna : Rajarani temple.

Amorous couple : Lingaraja temple.



Mithuna : Mukteshvara temple.

Lion and elephant : Konarak.



Amorous couple : Konarak.

(a) Jagannatha temple : Puri.

(b) Nataraja : Parashurameshvara temple, Bhuvaneshvar.

Kandariya Mahadeva temple : Khajuraho.

(b) **Mother and child** : Khajuraho.

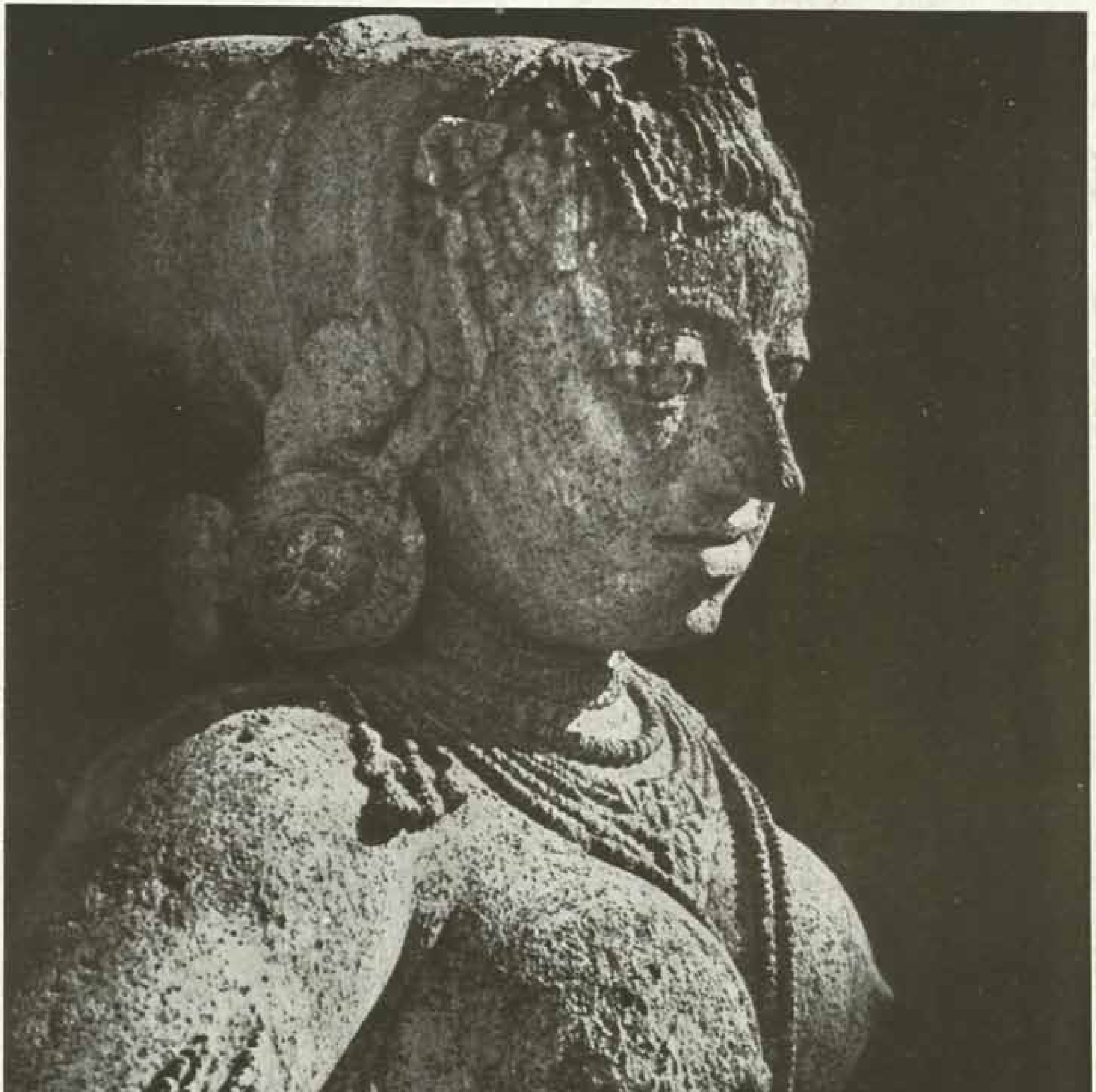
(a) **Woman removing a thorn** : Khajuraho.

(a) **Woman with a mirror :** Rajarani temple, Bhuvaneshvar.

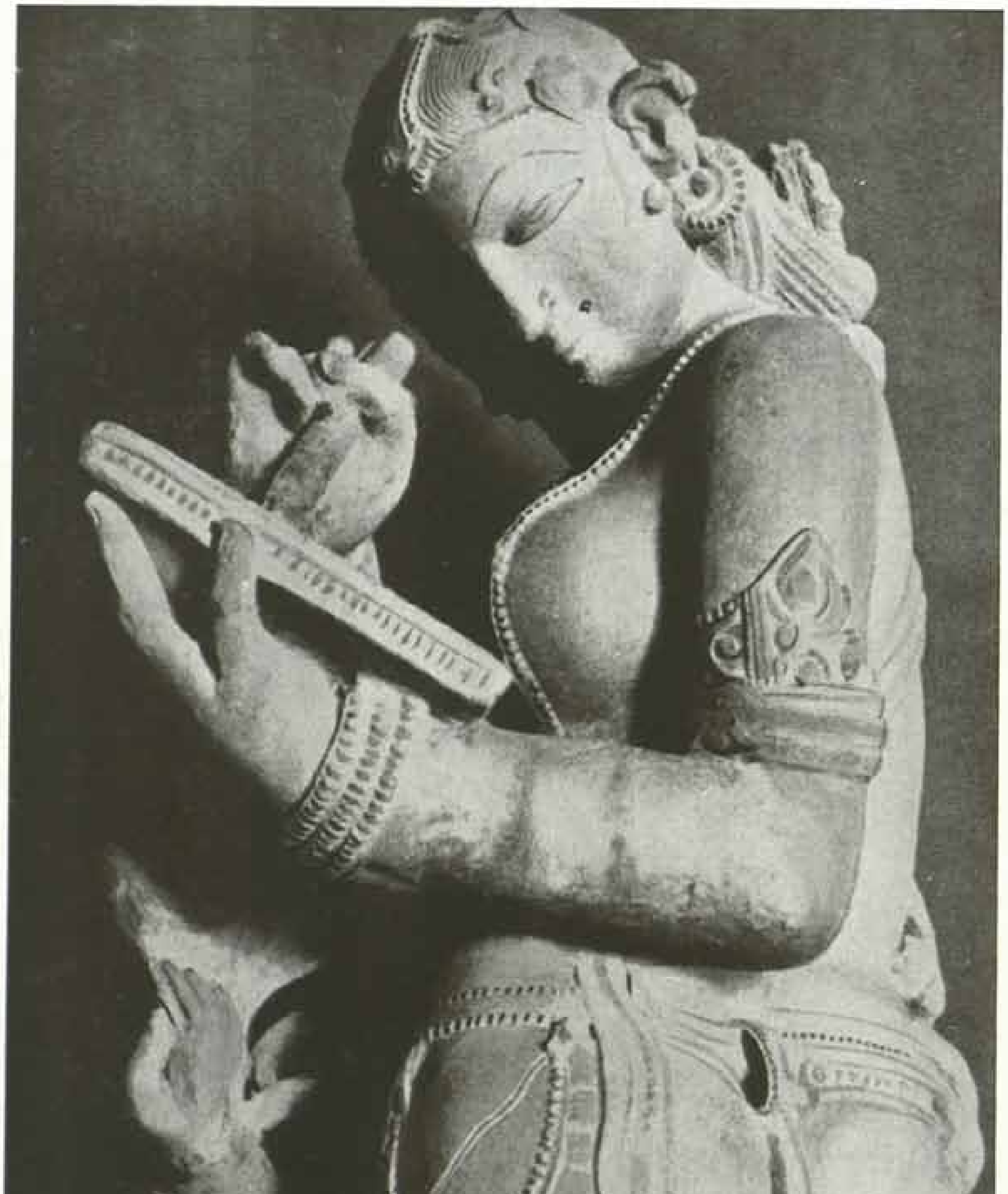
(b) **Mother and child :** Khajuraho.

Woman drummer : Konarak.

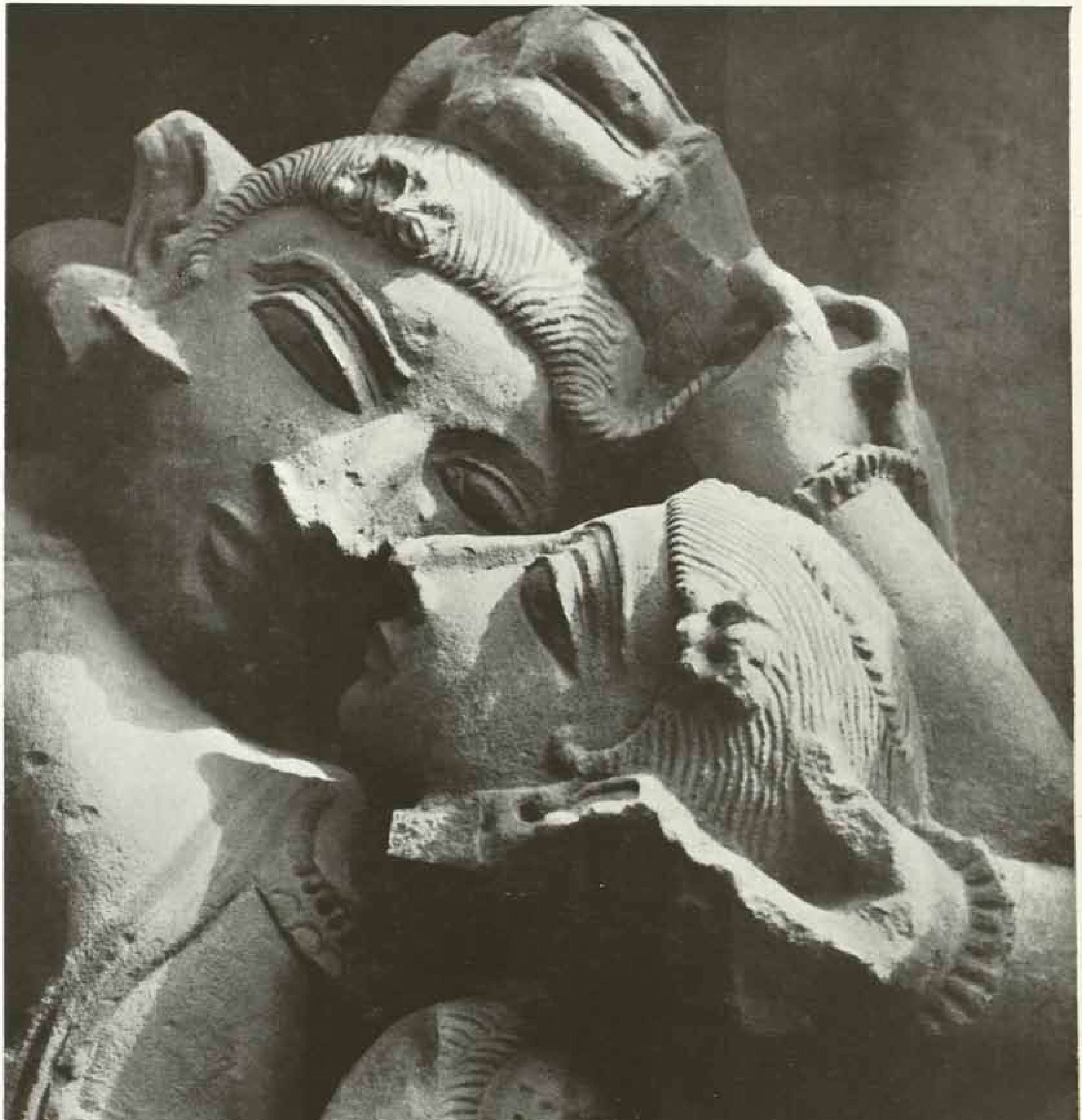
Cymbal player : Konarak.



Torso of a drummer : Konarak



Woman writing : Khajuraho.



The lovers : Khajuraho.

The temptress : Khajuraho.

Hara-Gauri :
Khajuraho.

Saraswati : Bikaner.

Hara-Gauri : Khajuraho.
(*Facing picture*)

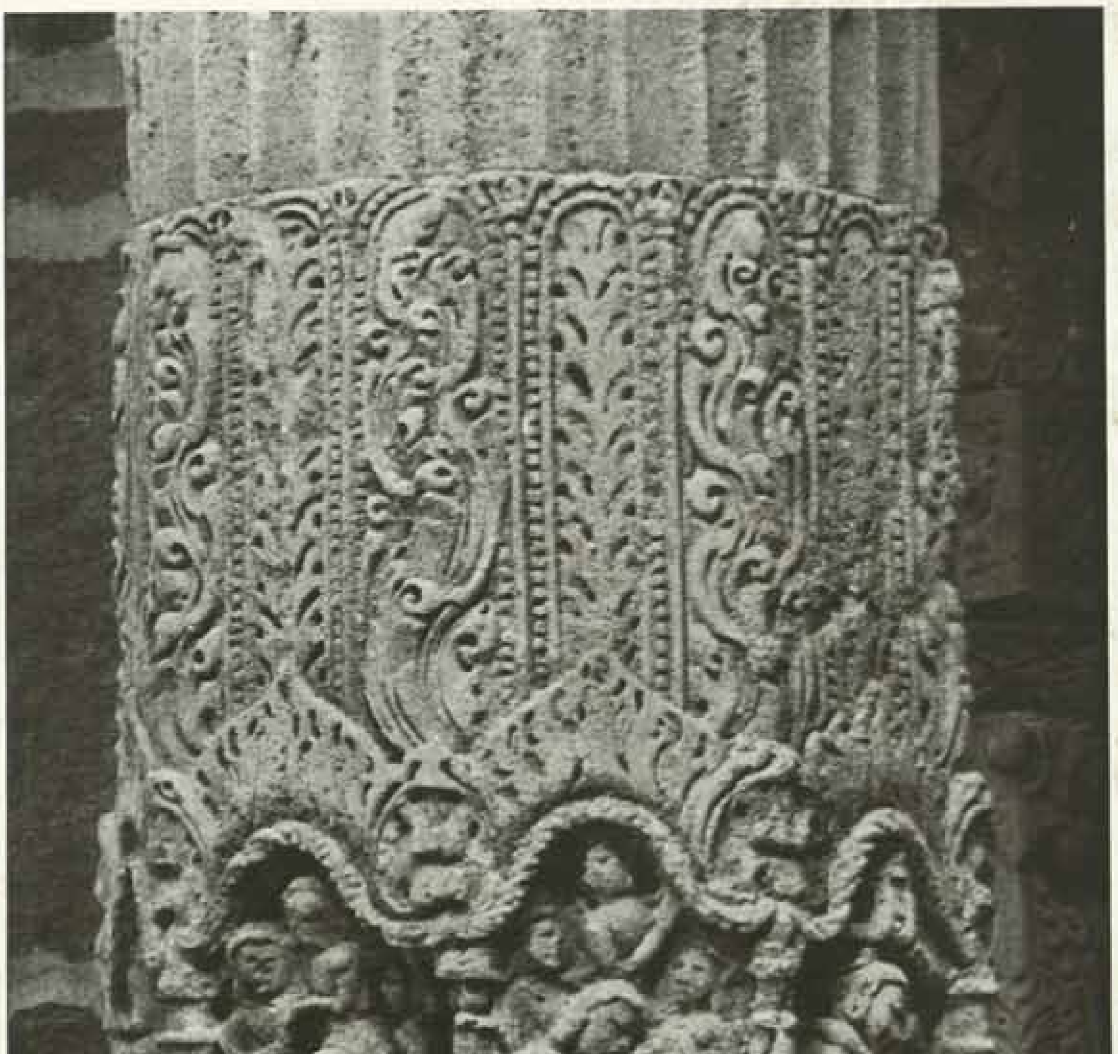
(a) **Sun temple** : Modhera.

(b) **Sun temple,** ***mandapa*** :
Modhera.

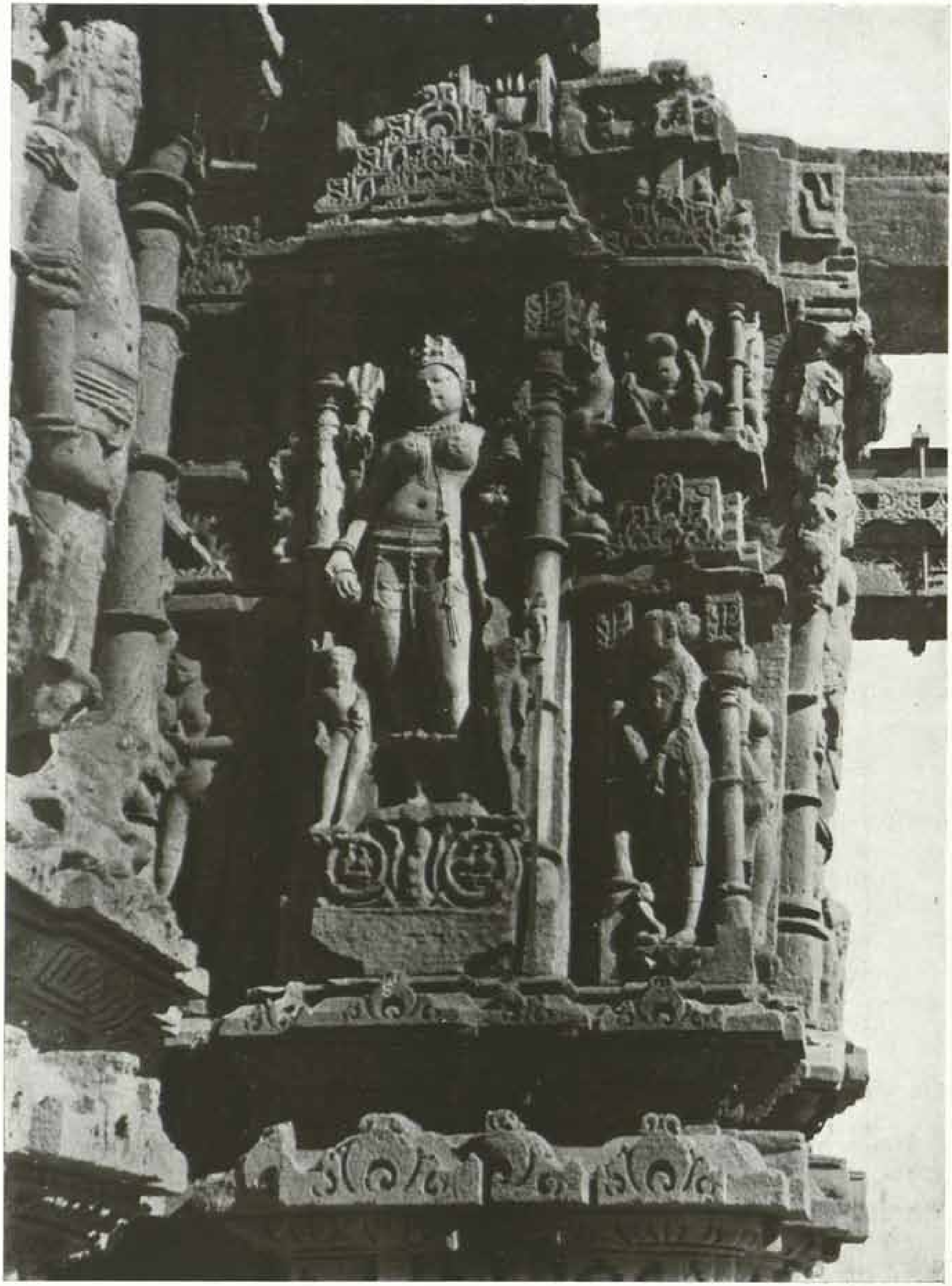
Sun temple, south entrance : Modhera.

(a) **Broken roof**, Sun temple : Modhera.

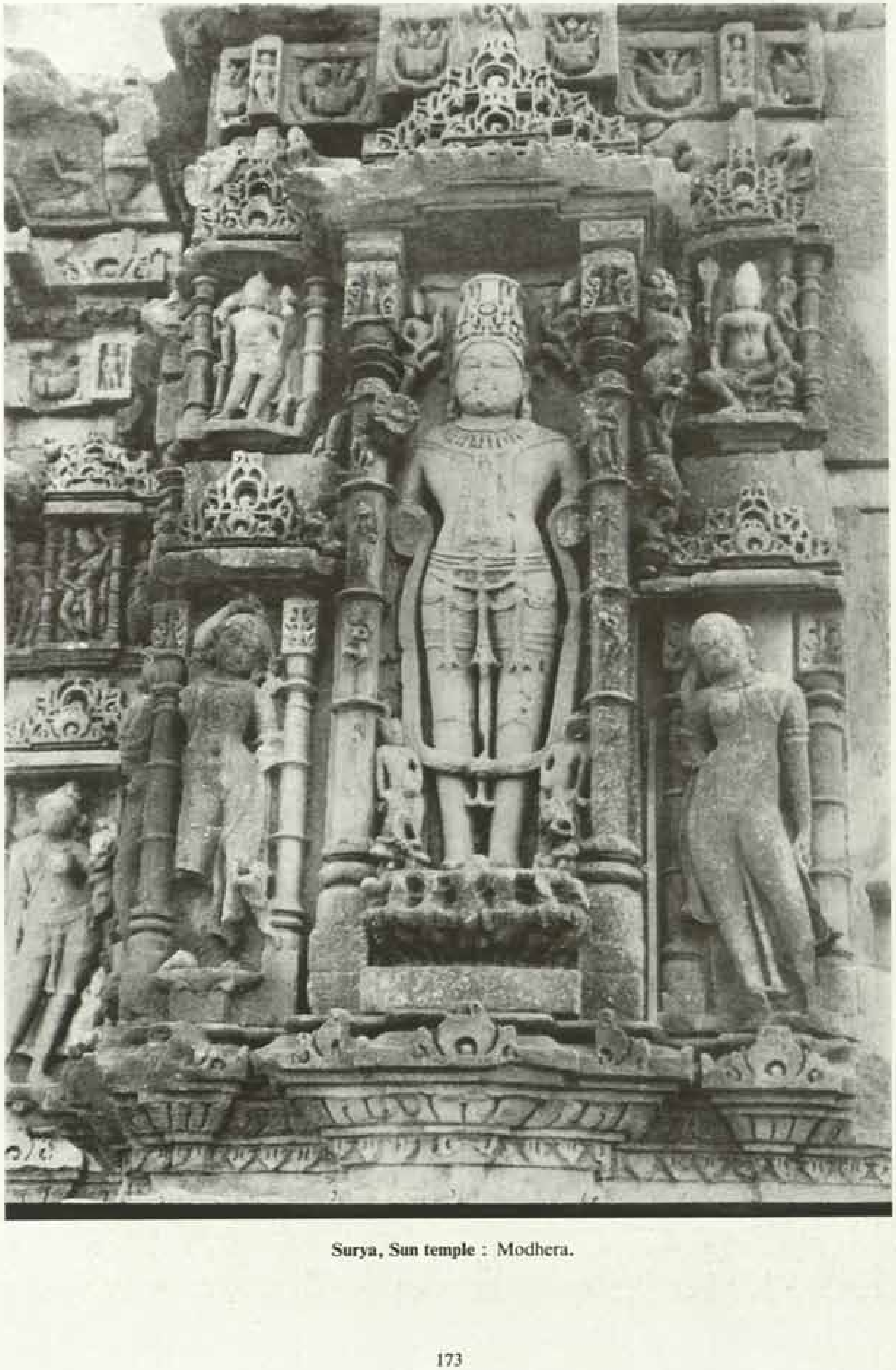
(b) **Ceiling** : Sunak temple.



Carved pillar, Sun temple : Modhera.



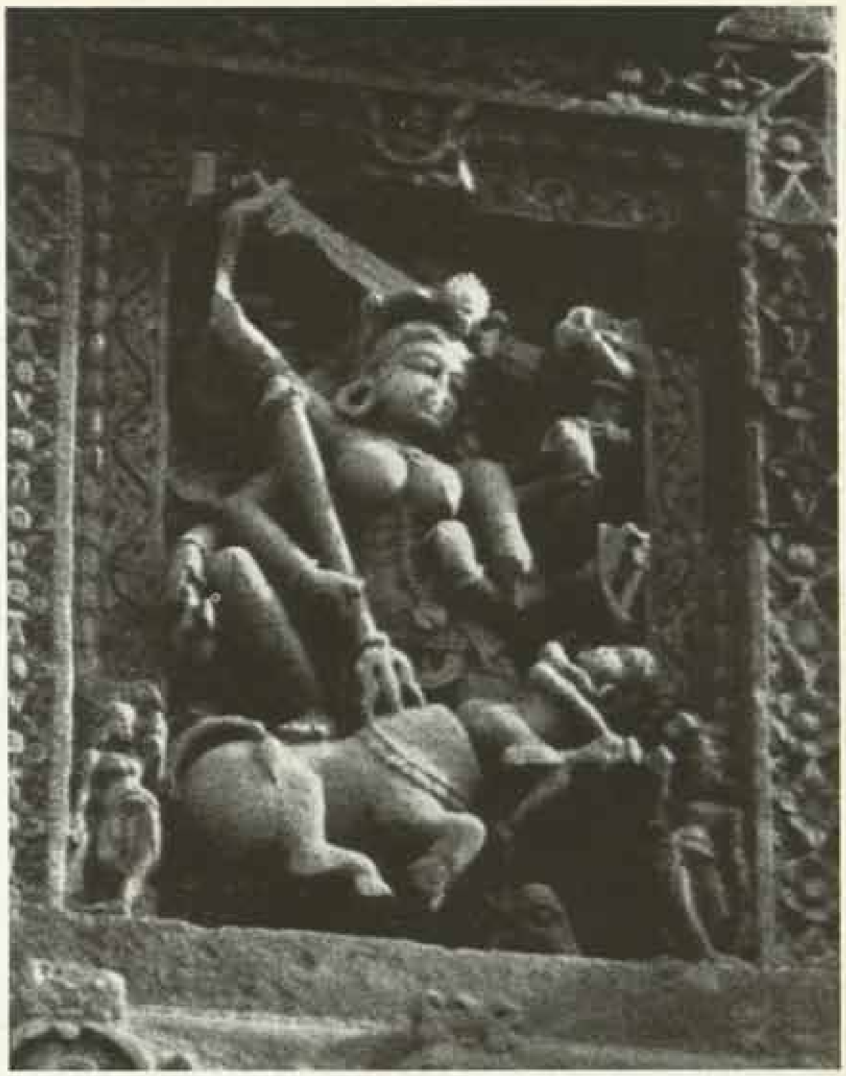
Parvati : Sun temple : Modhera.



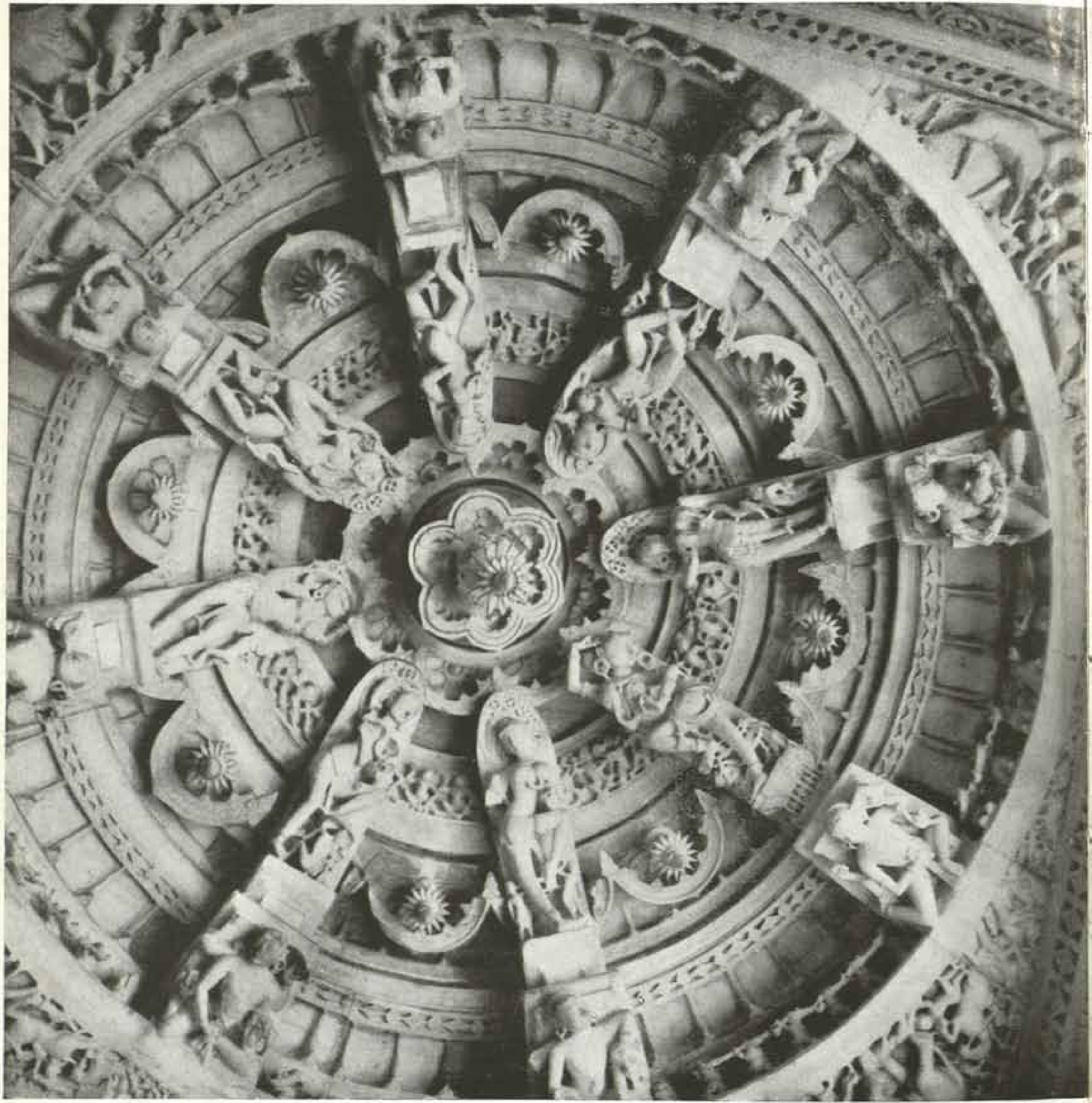
Surya, Sun temple : Modhera.

Shiva : Atru.

(a) **Mahishasuramardini** : Alwar.



(b) **Anantashayi Vishnu** : Kotah.



Ceiling : Dilwara temple.

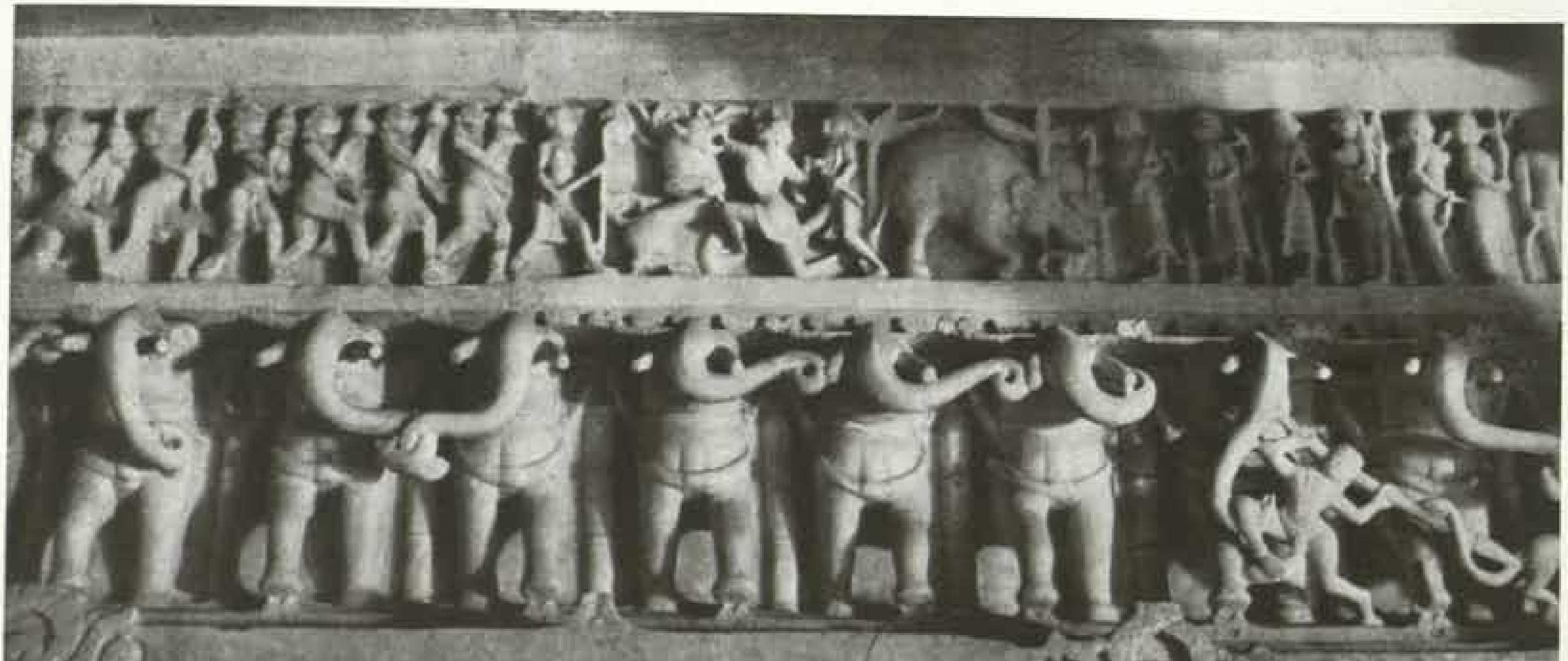
Ceiling : Dilwara temple.

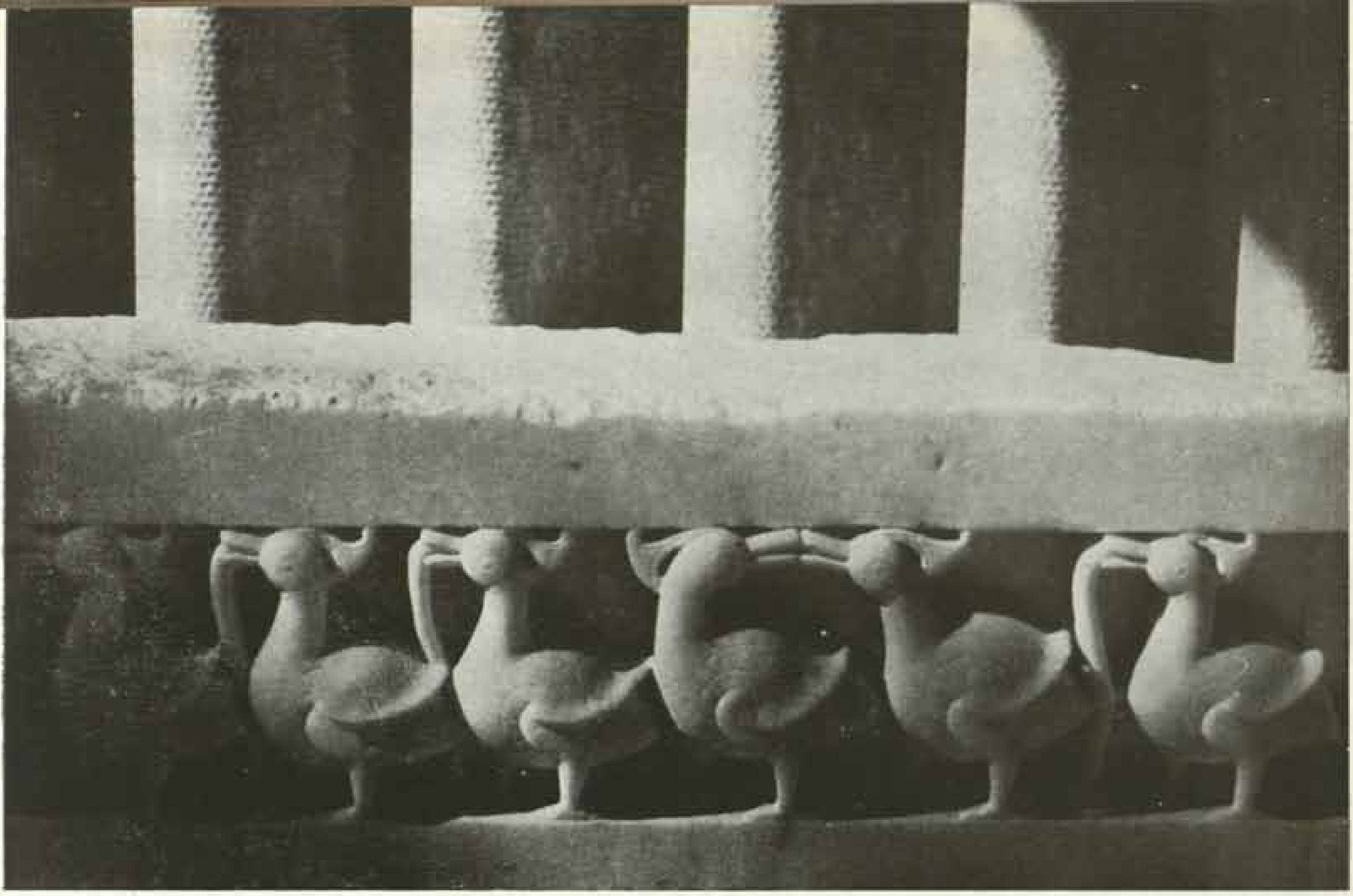
(a) **Dancers** : Dilwara temple.

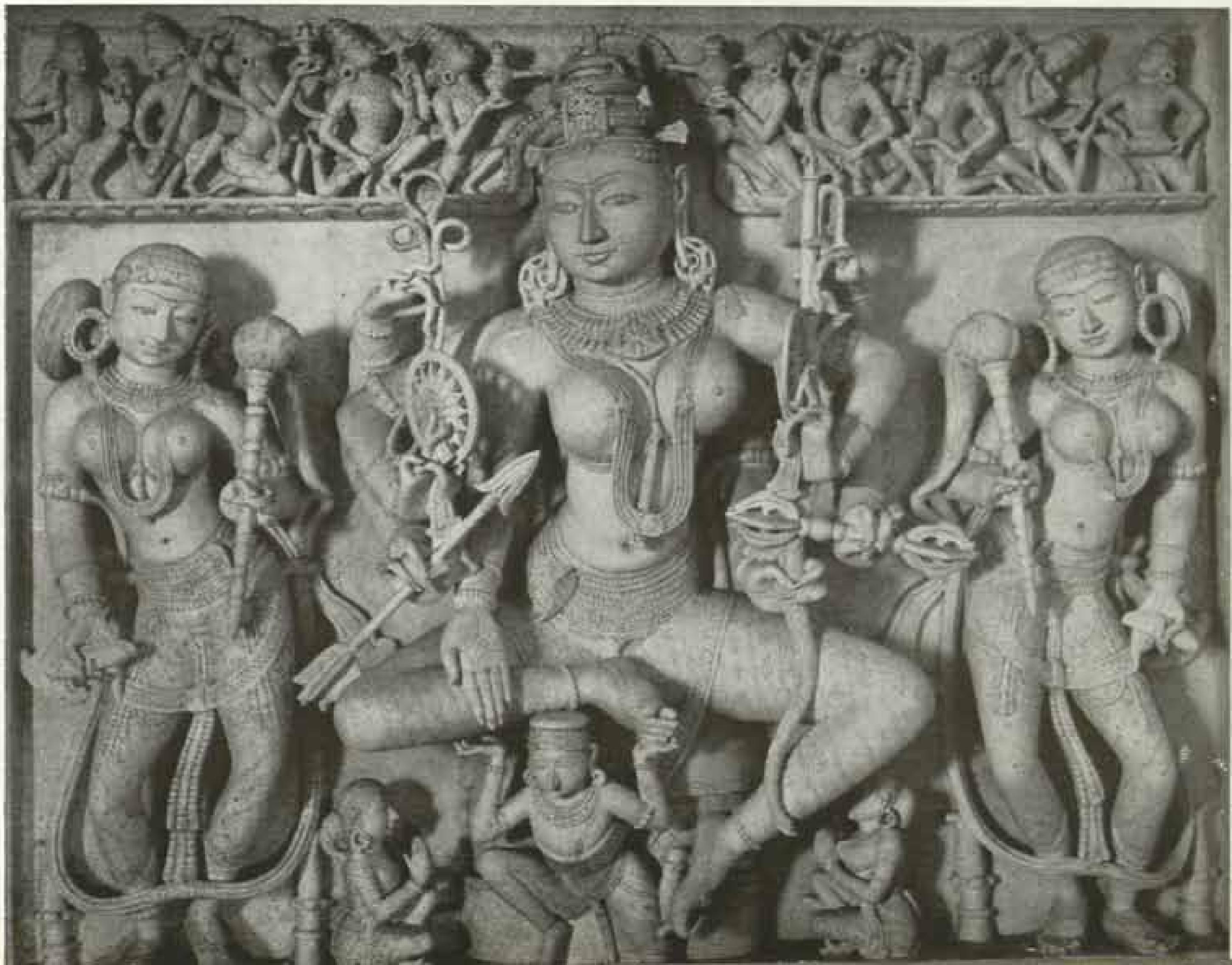
(a) **Swans** : Dilwara temple.
(Facing Picture Top)

(b) **Chakreshvari** : Dilwara temple.
(Facing Picture Bottom)

(b) **Hunting scene** : Dilwara temple.

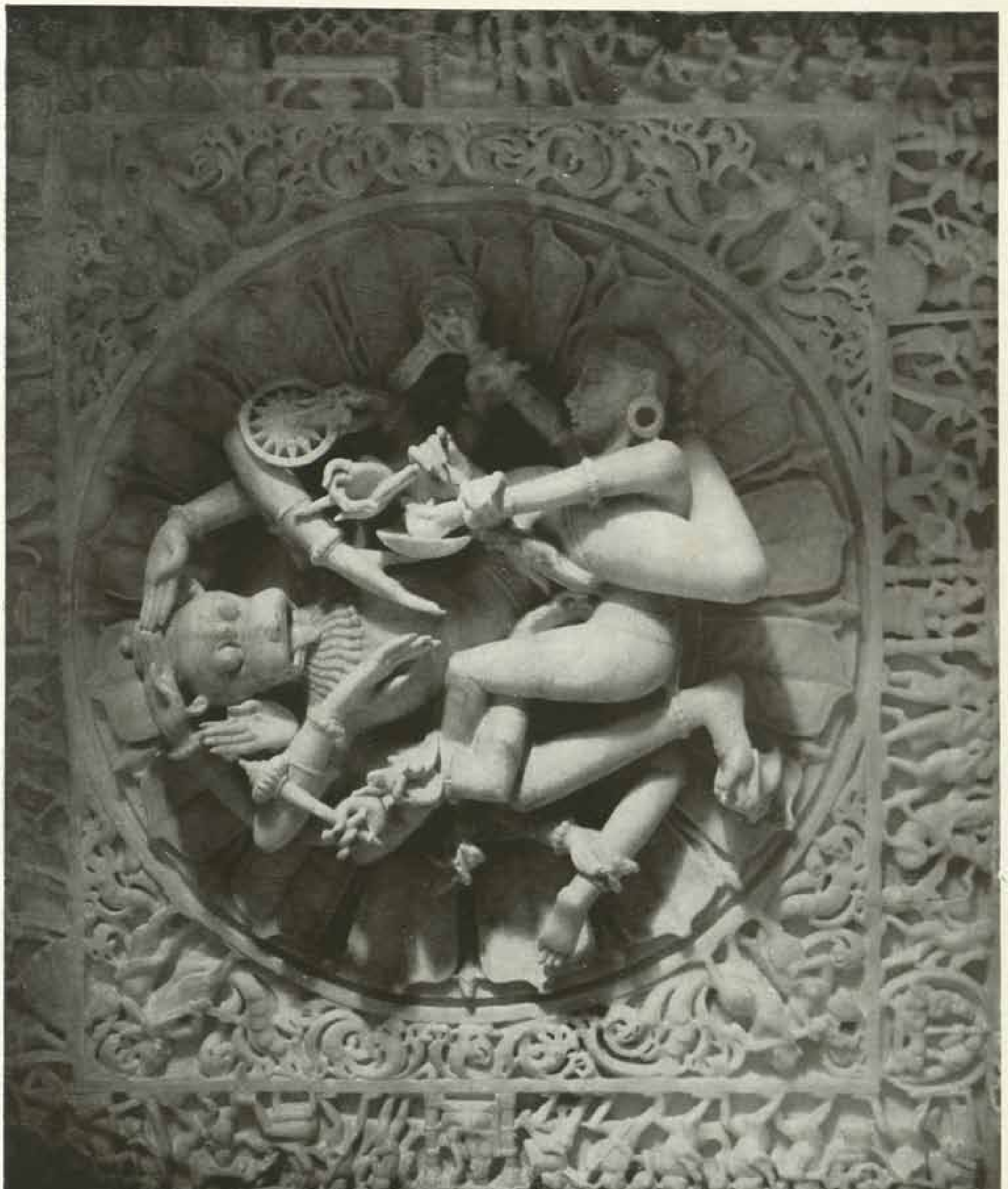






(a) **Dancers** : Dilwara temple.

(b) **Dancing** *kinnaras* : Dilwara temple.

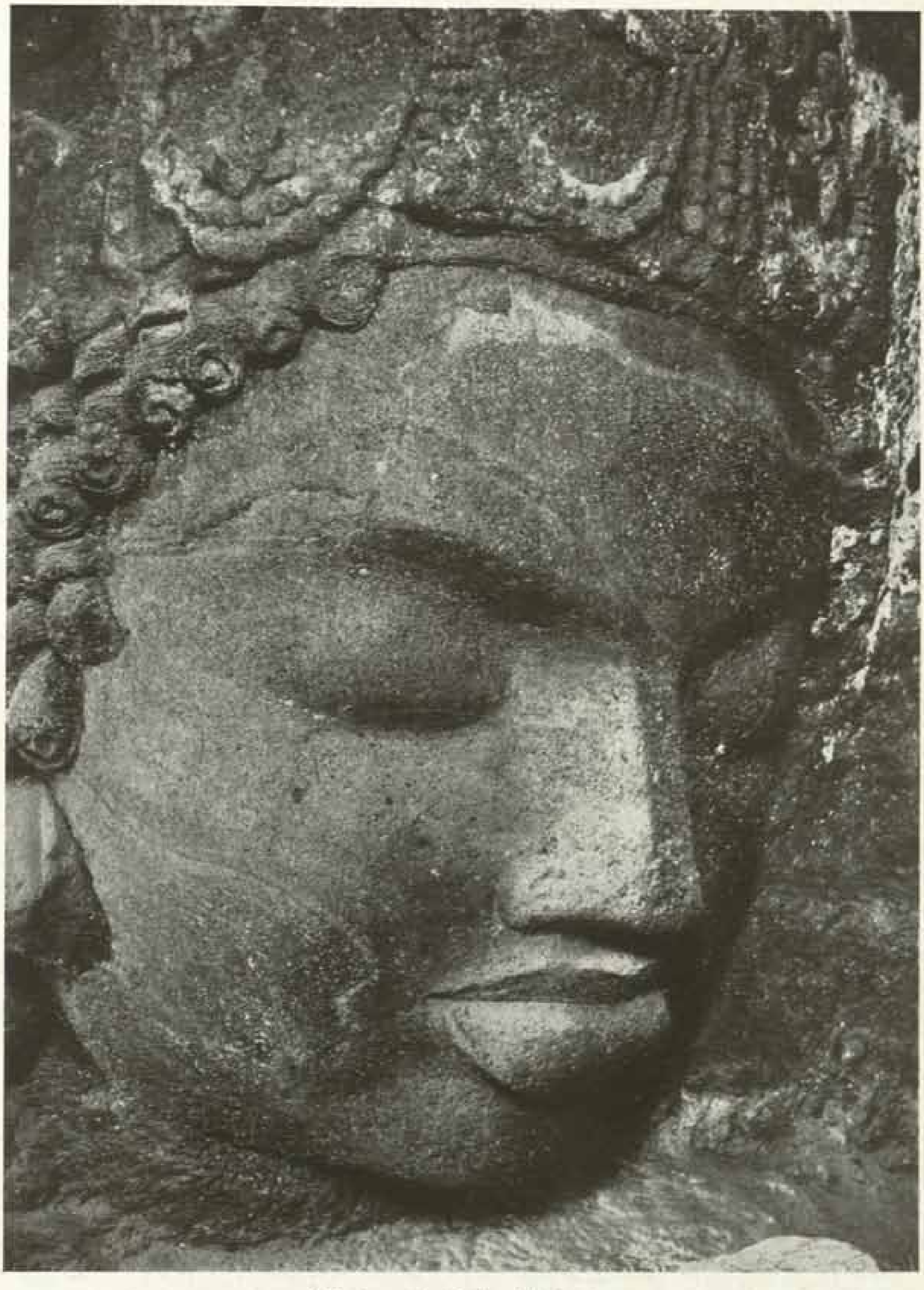


Nrisimha vanquishing Bali : Dilwara temple.

Vidyadevis : Dilwara temple.

Maheshamurti : Elephanta.

Maheshamurti, right face : Elephanta.



Maheshamurti : left face, Elephanta.

NOTES ON PLATES

1. Mother Goddess—Harappa ;Terracotta, Height 9 cm.
   Courtesy : Department of Archaeology.

2a. Gray Stone Torso.

2b. Statuette Bearded Priest : wearing an ornamented robe ; Mohenjadaro Steatite, Height 7 inches.

3. Male torso from Harappa; front view. Red lime-stone, Height 3 3/4 inches.

4a. Pashupati (Lord of animals) Three faced figure in a Yogic posture surrounded by animals. Script above the deity undeciphered= $1\frac{1}{4} \times 1\frac{1}{4}$ inches.
   Courtesy : Department of Archaeology.

4b and c Yaksha Manibhadra : Pawaya.

5a. Gold repousse figure of the nude Goddess.

5b. Parkham Yaksha. Sandstone with traces of polish, from Parkham near Mathura now in the Mathura Museum. Height 8 ft. 7 in. Arms broken, face damaged ; statue a work of Gomitaka, pupil of Kunika.

6. Yakshi from Didarganj (Patna) polished chunar sandstone. Height 5ft. 3 in.
   Courtesy : Department of Archaeology.

7. Lion Capital. Originally surmounted by a wheel (Dharmachakra) on a column erected by Emperor Ashoka to commemorate the preaching of Buddha's maiden sermon at Sarnath. Polished Chunar sandstone. 7ft. × 2ft. 10 in.

8. and 9. Stone Railings from Bodh-Gaya depicting scenes from life.
   Block : Govt. of Uttar Pradesh.

10a. Lomash Rishi cave at Barabar near Bodh-Gaya. One of the most ancient rock caves in India. The front is the exact transference of a wooden prototype into stone.
   Courtesy : Department of Archaeology.

10b. Elephant : Dhauli.

11. Railing pillars from Sarnath.
   Courtesy : Government of Uttar Pradesh.

12a. Pillars from Bharhut, Central India, now in Calcutta Museum. Prasenjit pillar outer face King Prasenjit of Kosala visits the Buddha in the Jetavana cloister. The pattern of the bridge which usually separates the different panels is here included in the representation.

12b. Railing figure, Kushana period, Mathura Museum.
   Block : Government of U. P.

13. Gudimallam Siva.

14a. Pillars from Bharhut—Prasenjit pillar inner side. The adoration of the Bodhi tree at Bodh-Gaya.

14b. From the tondi or pillar medallion of the stone hedge at Bharhut. Diameter 1 ft. 7in. The conception or the dream of Maya. Maya, the future mother of Gautama, sees Buddha descent in the shape of a white elephant. During her pregnancy the guardians of the world guards her couch.

15a. Sirima Devata from Bharhut. Height 2.14 metre. Note the rigid, parallelism and fronatlity typical of Bharhut sculpture.

15b. Sudarsana Yakshi from Bharhut ; height 2.14 metre. Note the variegated bhangas and ample turns and movements typical of Bharhut. While in the case of Sirima Devata the treatment is compact and conglomerated, the Yakshi has a swaying grace and a flowing plastic consistency. But in both the three dimensional extensiveness has been imposed on the flat surface.

15c. Warrior: Bharhut—This shows in marked degree another characteristic feature of Bharhut sculpture, namely, that they are portrayed as silhouettes sharply detached from their backgrounds. Forms are conceived and presented, not in terms of depth, but of surface and what optically should have been presented as hidden or partly covered is shown in part or entirety.

16a. Rani Gumpha 2nd century A. D. Udayagiri, Orissa. The art of these friezes belong to Madyadesha but they have a distinct local outlook, with loose and strongly agitated figures, but their conception and representation is mature.

16b. The Lonasobhika Ayaga-pata from Mathura shows as belonging to the pre-Kushana period. The relief composition here comprises the main figure by raising its height and bold carving against a plain surface.

17. Praying women from Sanchi gateway. Twelve Women are shown here praying before a tree with a vacant stone-seat which symbolically represents Buddha.

Courtesy : Lalit Kala Akadami.

18. Rear view of a part of the architrave of the northern gate of the great stupa of Sanchi.

Courtesy : Lalita Kala Akadami

19. Rear view of centre of the southern gate of the great stupa at Sanchi which shows the war of the relics. The Lichchhavis, Ajatasatru, the Sakyas, the Balis, the Kolyas, the Mallas of Pava and a Brahmana advance against Kusinagara. The siege of the town is here illustrated.

Courtesy : Lalit Kala Akademi.

20. East gate, Sanchi stupa, bracket figure. Yakshi. Vrikshaka (dryad).

21a. From a railing pillar from Bhutesar, Mathura. Mottled red sand stone, height 4ft. 7in. The Yakshi has a parrot on her left arm and is carrying its case.

21b. Yakshi or Vrikshaka from Mathura. Mottled red sandstone. Height 2ft. 2 in.

22. Two railing pillars from Mathura.

Block : Government of Uttar Pradesh.

23a. Inscribed Lion capital of the queen of Rajubala.

23b. Gandhara Buddha. The Gandhara art derived its inspiration from Greece, and figures of Buddha with inconographic marks and attributes of Indian tradition, are rendered in terms of identical characters of the Graeco-Roman pantheon, sometimes with the moustache, turban or ornament added according to current local taste ; their draperies are arranged in the style of the Roman toga and treated as in Hellenistic art in separate volumes.

23c. Buddha on the coin of Kanishka.

24. Birth of Buddha at Lumbini.

Block : Govt. of Uttar Pradesh.

25. Statue of Kanishka ; Kushana period ; Second century A. D., Red sandstone Height 5ft. 4in.

Block : Govt. of Uttar Pradesh.

26. Statue of Buddha by a monk named Bala, dated in third year of the Saka, era, that is A. D. 81. Height 2.48 metre.

Block : Govt. of Uttar Pradesh.

27. Katra Buddha. Buddha seated on the lion throne beneath the Bo tree. Right hand in Abhayamudra (fear dispelling posture).

Two chowri-bearers on two sides attend him, while gandharvas from above toss flowers. Black sandstone Height 2ft. 3in.

Block : Govt. of Uttar Pradesh.

28. Parsvanatha, 1st century A. D. Lucknow Museum.

This is an example of a completely preserved specimen of a Jaina style. The transition from single figure to a group seems to have taken place very soon.

29. Buddha's Head, Mathura Museum.

Block : Govt. of Uttar Pradesh.

30. The Bacchanalian scene in relief seems to have been based on a Western theme and to have been inspired by Roman aesthetic ideals and artistic treatment. A woman, apparently drunk, is here shown being helped to rise by a male who is pulling her up. Her left hand is on the shoulder of a young attendant who holds the wine cup. Another male is looking on.

Courtesy : Archaeological Museum, Mathura.

31a. Mother fondling child, whom she holds with her left hand. In her right hand she probably holds a toy. She has put flowers in her hair which is coiffured elaborately. She also wears many ornaments.

Courtesy : Archaeological Museum, Mathura.

31b. Karle cave, a rock cut sanctuary near Bombay. The illustration shows the interior of the Chaitya hall with the stupa.

By courtesy : S. K. Saraswati.

32a. Karle cave, chaitya facade.

Courtesy : S. K. Saraswati.

32b. Detail : donor couple to the right of the right entrance.

Courtesy : Department of Archaeology.

33. Karle cave, Chaitya facade, detail : Donor couple to the right of left entrance.

Courtesy : Department of Archaeology.

34a. Amaravati, sculptured jamb, inner side.

Courtesy : S. K. Saraswati.

34b. Amaravati, Sculptured jamb.

Courtesy : S. K. Saraswati.

35a. Amaravati, sculptured jamb, outer side.

Courtesy : S. K. Saraswati.

35b. Amaravati, fragment of a sculptured jamb.

Courtesy : S. K. Saraswati.

36a. Amaravati, coping stone.

Courtesy : S. K. Saraswati.

36b Gangadevi panel from Besnagar.

37. Sarnath Buddha—The dear park at Sarnath where the wheel of the Law was first turned, that is the doctrine was first preached by Buddha, his figure is here represented, with the appropriate mudra. The wheel symbolizing the law (Dharma-chakra) and the five adoring disciples to whom it was first preached are depicted on the pedestal. White sandstone Height 5ft. 3in.

Block Government of U. P.

38. Standing Buddha, from the Jamalpur mound, Mathura, Red sandstone height 7ft. 1½ in. Indian Museum, Calcutta.

Block Govt. of U. P.

39. Ramayana panel from the Dasavatara temple Deogarh. Rama and Lakshmana in a hermitage.

Courtesy : Department of Archaeology.

40. Anantashayi Vishnu from the Dasavatara temple Deogarh. South wall main panel details. Vishnu is lying recumbent on the "endless Serpent". Brahma, Shiva, Parvati and other gods are shown at the top.

Courtesy : Department of Archaeology.

41. Male torso Gupta Period. Block : Government of U. P.

42. Karttikeya from Kanauj, c. 5th century A. D.

43a. Sun God from Gwalior, c. 10th century A. D.

43b. Bodhisattva Avalokiteshvara. Chunar Sandstone, Sarnath Museum.

Courtesy : Department of Archaeology.

44a. Narasimha from Besnagar.

44b. Parashurama from Gwalior c. 6th century.

45. Karttikeya ; Bharat Kala Bhavan, Benaras.

46. Udaygiri Varaha—Vishnu as the Varaha Avatara (Boar Incarnation) rescues the goddess Earth from the cosmic sea. From Udayagiri (Bhopal). According to the *Bhagavata-Purana* when men and women were created they found the earth submerged in the cosmic ocean, so they asked Brahma as to where they could live. Brahma while considering this problem fell into a profound meditation, when a boar as small as a thumb slipped from his nostril. The Boar gradually expanded to the size of an elephant and with lifted tail and erected bristles, shaking his mane and with flaming eyes flew across the heaven and plunged into the sea. There the boar killed Hiranyaksha the lord of the demons, and taking up the goddess Earth, returned to the surface of the Cosmic sea to be greeted there by the gods and the saints, who were singing his praise.

In the illustration, the wavy lines at bottom right represent the Cosmic Sea.

Courtesy : Archaeological Department.

47. Bronze image of Adinatha with Kubera and Ambika from Akota, c. 6th century A. D.

48a. Bronze image of Jivantaswami from Akota c. 5th century A. D.

48b. Bronze image of Rishabhanatha from Akota c. 6th century A. D.

49. Buddha in Dharmachakra mudra from Nalanda Site No. III. Main stupa exterior of stepped side wall, east side lowermost tier image of Buddha.

50a. Standing Buddha in Varada Mudra Nalanda, Site No. III. Main stupa, stair of 5th stupa ornamental side of wall of stair north side.

50b. Mother and child from Kanauj, now in the Lucknow Museum, c 7th century A. D.

51a. Vrikshika, Gwalior.

51b. Vishnu. This image has been recently discovered at Kanauj.

52. Chaturmukha Shiva—Private collection Kanauj. The four faces correspond to the following aspects of Shiva, namely Vamadeva, Tatpurusha, Aghora and Sadyajata. Ishana, the fifth aspect, should have been on the top, but according to texts cannot be represented.

53. Kailasa temple, general view showing the central court from the north and the southern pylon (Dhvaja-Stambha).

Courtesy : Lalit Kala Akademi.

54a. Sun temple at Osia, Rajasthan.

54b. Osia temple. Relief on the Sikhara depicting scenes from the life of Krishna.

55a. Relief on the outer wall of the Brahmanical temple at Osia showing the syncretistic form of Hari and Hara.

55b.. Relief on the outer wall of the Brahmanical temple, Osia, showing Shiva.

55c. Relief on the outer wall of the Brahmanical temple at Osia showing Indra. His *vahana* the elephant Airavata can be seen. The object on his right hand is thunder.

56a. Deities on the wall of the Brahmaninal temple at Osia. From right they seem to be Shiva, Surya, Harihara, Vishnu and Indra.

56b. The bust of a goddess from Osia.

57a. Chauri bearer from Abhaneri.

57b. Wind-god Vayu from Abhaneri. c. 9th Century A.D.

58a. Ardhanarishvara from Abhaneri. God holding trident and a lotus ; the Goddess with her upper arm holds a mirror and the lower arm rests on her thigh.

59a. The temple of Somanath : general view from north-east showing the main temple and to its right the plinth of a broken (Parvati) shrine with the sea in the back-ground.

59b. Temple of Somanath : closer view of the north-eastern corner of the temple. To the left of the figure can be seen the remnants of the porch.

60. Temple of Somanath showing the three outlets.

61. Temple of Somanath : closer view of a part of the north-western corner.

62. Siva-Nataraja : a sculpture lying in Somanath temple compound.

63. Yogi : a sculpture lying in the Somanath temple compound.

64. Temple of Somanath : closer view of the mutilated and salt eaten sculpture on the mandovara along the southern face of the temple.

65. Bhairava : a sculpture lying in the Somanath temple compound.

66. Vishnu in his Vishvarupa or cosmic form. From Kanauj c. 8th century A. D. Vishnu is seen here standing in the dvibhanga pose. He is eight handed; one of his four proper right arms is broken, and the other three holds *Khadga pasa* and *gada*. His proper left hand holds, *chakra*, *padma* and *shankha* ; the object held in the fourth hand cannot be definitely identified. The four animals above his shoulder appear to illustrate his four incarnations, Varaha (Bear) Narasimha (man-lion). Matsya (fish) and Kurma (tortoise).

Courtesy : Lalit Kala Akadami.

67a. Naga and Nagini from Kanauj.

67b. The dancing Ganesha, from Kanauj. Recently discovered c. 8th century A. D.

68. Marriage of Shiva and Parvati. This sculpture reminds one of the following verse from Kumarasambhavam. (*viii* 85). Dhruvena bhartra dhruvadarsanaya prayujyamana priyadarsanena sa dristaity—ananam unnamayya hrisannakanthi katham apy-uvacha. (By her handsome husband (who was) like a *dhruva*, being enjoined to see the star *dhruva* (pole star) she (Gauri), the bashful low-voiced one, tilted her face and replied : "I have seen it")

In the next verse is described that after the marriage was over the divine couple made obeisance to Brahma. In the sculpture Brahma is seen sitting at the bottom.

69a. Vishnu from Shajahanpur, now in the Lucknow Museum. Vishnu is shown here with four arms holding the mace, lotus, conch and the wheel.

69b. Image of a Jaina goddess with a peacock carved on the pedestal. Found at Deogarh (Jhansi) c. 10-11 century A. D.

70. Vishnu from Sultanpur, now in the Lucknow Museum. Here the mace is shown resting on the ground. The other hands hold the lotus, the conch and the wheel.

71. Surya from Gorakhpur, now in Lucknow Museum. The stalk of the lotus held in the proper right hand is broken.

72*a*. A broken female figure from Nokhas (Etah) usually called Rukmini. Sand stone Height 5ft. 4 in.

72*b*. Vishnu from Almora now in the Lucknow Museum c. 9th century A. D. The mace in the proper right hand is highly stylised.

73. Nataraja ten handed, Badami cave No. 3.

74-75. The Seven Mothers. Ellora Cave 21.

Courtesy : Department of Archaeology.

74a. Ellora, facade of the Chaitya hall.

Courtesy : Department of Archaeology.

74b. Ellora facade of the Chaitya hall. Closer view of the frieze.

Courtesy : Department of Archaeology.

77. Ellora, Dashavatara cave : Cave No. 15. Killing of Hiranyakashipu by the Man Lion. The base of the pillar from which the Vishnu as the Man-lion appeared is shown.

Courtesy : Department of Archaeology.

78. Pillar figure, cave (Rameshvara) North-West corner

Courtesy : Department of Archaeology.

79. Anantashayi Vishnu Mahishmardini cave. Mahbalipuram.

80. Monolithic Rathas. Mahabalipuram.

81. Varaha lifting earth. : Adi Varaha cave Mahabalipuram. For the legend see above note No. 46.

Courtesy : Lalit Kala Akadami.

82. Vishnu Trivikrama : Adi Varaha cave. Mahabalipuram.

83. Gaja Lakshmi Adi Varaha Cave Mahabalipuram.

Courtesy : Lalit Kala Akadami.

84. Mahishashuramardini in Mahishashuramardini cave, Mahabalipuram.

Courtesy : Arch. Survey of India, Southern circle. Madras.

85. Durga-Mahishashuramardini from Ellora.

Courtesy : Department of Archcaeology.

86. Krishnamandapa, Mahabalipuram.

Courtesy : Department of Archaeology.

87. Details from Krishnamandapa.

Courtesy ; Department of Archaeology.

88a. The standing cat, from the detail of the lower portion of the central cleft of Arjuna's Penance.

Courtesy Archaeological Survey of India, Southern Circle, Madras.

88b. The monkey family. In the back ground can be seen the end of the right panel of Arjuna's penance.

Courtesy : Archaeological Survey of India. Southern Circle, Madras.

89. Arjuna's Penance, Mahabalipuram, bottom right, The entire relief carved in granite measures 88 ft. in length by 30ft. in height.

Courtesy : Department of Archaeology.

90. Arjuna's Penance.

91. Details from Arjuna's Penance, top right. Courtesy : Archaeological Survey of India, Southern Circle, Madras.

92. Ellora cave XXIX (Dhumar Lana) Gurdian of the sanctuary.

Courtesy : Lalit Kala Akadami.

93. Ellora, Yamuna. She is placed in a small shrine on the north side, along with Ganga and Saraswati. She is standing on a lotus placed on a tortoise (head broken) with creepers and water plants behind and two Makaras (mythical sea animals) holding an arch above her head.

Courtesy : Department of Archaeology.

94. Ellora cave XXI, Ganga. The right arm is broken below the elbow. The figure above the right shoulder is a swan.

Courtesy : Department of Archaeology.

95. Ellora, Vishnu as Man-Lion.

Courtesy : Department of Archaeology.

96. Ellora Kailasanatha Temple. Shiva conversing with Parvati.

Courtesy : Lalit Kala Akadami.

97. Shiva and Parvati, Ellora Cave XI.

98. Ellora, cave XXI (Rameshvara). South chapel East Wall, Shiva, Nataraja and Parvati with attendants, probably female musicians on right ; on left male muscians playing on instrument. The elephant behind Shiva's left elbow may be Ganesha or the celestial elephant Airavat carrying Indra. There are four gods on the proper right corner top first of whom is Brahma.

Courtesy : Lalit Kala Akadami.

99. Ellora Kailasa Temple Ravana rocks mount Kailasa. Parvati clings to Shiva, and her attendants are fleeing away, but Shiva is absolutely serene.

Courtesy ; Department of Archaeology.

100. Shiva and Parvati, Ellora.

Courtesy : Lalit Kala Akadami.

101. Ravana shaking Kailasa, Ellora, cave, No. XXIII, Ellora.

102. Ellora, cave XXIX, Shiva's Dance in the Elephant skin

Courtesy : Lalit Kala Aakadami.

103. Bull ; on the Chamunda Hill.

Courtesy : Department of Archaeology.

104a. Bull on the Chamunda Hill

Courtesy : Lalit Kala Akadami.

104b. Bull Mohenjodaro.

105. Ellora, Cave XVI, Shiva playing a game of dice with Parvati.

Courtesy : Department of Archaeology.

106. Ellora. Marriage of Shiva and Parvati, Brahma is sitting on the ground.

107. Marriage of Shiva : Ellora Cave No. 29.

Courtesy : Department of Archeology.

108. Shiva Dancing : Ellora Cave No. 14.

Courtesy : Department of Archaeology.

109a. Bronze image of Sundaramurti Svami and his consort, Brihadishvara temple, Tanjore.

109b. Metal image of Manikya Vachakar, found at Oraiyur, South Arcot Dist.

Courtesy Arch. Survey of India, Southern Circle, Madras.

110. Sculptured panel of Lingodbhava Shiva in the niche on the west of the main shrine, Brihadishvara temple, Tanjore.

111. Four-armed Shiva in a niche on the west side of Vimana. Brihadishvara temple.

112a. Nataraja, Back view.

Courtesy : Sir Coawasjee Jehangir.

112*b*. Nataraja,

Courtesy : Sir Cowasjee Jahangir.

113a. Gomateshvara of Sravana Belagola. Front view.

113*b*. Gomateshvara Back view
Courtesy : Lalit Kala Akadami.

114. A general view of Belur Temple, Mysore.
Courtesy : Lalit Kala Akadami.

115. Detail of frieze from Somanathapura.
Courtesy : Lalit Kala Akadami.

116. Ganesha
Courtesy : Lalit Kala Akadami

117. Shiva
Courtesy : Lalit Kala Akadami

118. Mahishasuramardini
Courtesy : Lalit Kala Akadami

119. Sarasvati, Halebid : Hoysaleshvara Temple
Courtesy : Lalit Kala Akadami.

120. Krishna playing on the flute, Belur
Courtesy : Lalit Kala Akadami.

121. Vishnu and Lakshmi, Halebid Hoysaleshvara temple
Courtesy : Lalit Kala Akdami.

122. Garuda from Belur
Courtesy : Lalit Kala Akadami.

123. The praying Garuda from Belur.
Courtesy : Lalit Kala Akadami.

124. Three Musicians, Belur.
Courtesy : Lalit Kala Akadami.

125. Dancing images from Belur. Right : Krishna playing on the flute. Centre Durga Mahishasura-mardini ; Left : Shiva Nataraja.

126. Krishnadevaraya and his two queens. Bronze statues from Tirumal temple, Tirupati.
Courtesy : Department of Archaeology.

127. Drummer, Belur
Courtesy : Lalit Kala Akadami.

128. Ruins of Hamphi.
Courtesy : Lalit Kala Akadami.

129. General view of the temple, Hamphi
Courtesy : Lalit Kala Akadami.

130. Stone Chariot from Hamphi.

131a. Elephant relief.

131b. Hunting scene from Hamphi.
Courtesy : Lalit Kala Akadami.

132a. Pillar with griffin Hamphi.
Courtesy Lalit Kala Akadami.

132b. Hunting scene Hamphi.

133. Carved pillar Hamphi.
Courtesy : Lalit Kala Akadami.

134. Sardula. relief from Hamphi.
Courtesy : Lalit Kala Akadami.

135. Srirangam, Vishnu temple, of a thousand columns the horse collonande,
Courtesy : Lalit Kala Akadami.

136. Mohini from Kumbakonam.
Courtesy : Lalit Kala Akadami.

137. Minakshi temple Madura.
Courtesy : Department of Archaeology.

138. South sculptured corridor, Minakshi temple,Madura
Courtesy: Department of Archaeology.

139. Statue of Tirumala Nayaka, from a pillar in the mandapa, Madura.
Courtesy: Department of Archaeology.

140. North east corner of the Kalyanamandapa in front of the Shiva temple in the front collonade, North Arcot.Courtesy: Department of Archaeology.

141a. Mukteshvara temple, Bhuvaneshvar.
Courtesy : S. K. Saraswati.

141b. Torana or entrance gate of Mukteshvara temple Bhuvaneshvar.
Courtesy : S. K. Saraswati.

142a. Lingaraja temple Bhuvaneshvar.
Courtesy : S. K. Saraswati.

142b. Rajarani temple, Bhuvaneshvar
Courtesy : S. K. Saraswati.

143. Ananta-Vasudeva temple, Bhuvanesvar.
Courtesy : S. K. Saraswati.

144. Sun temple Konarak, General view.
Courtesy : Subrata Mitra.

145. Sun temple Konarak, closer view.
Courtesy : S. K. Saraswati.

146. Durga, Mahishasuramardini from Vaitaladeva-temple Bhuvanesvar.
Courtesy : Department of Archaeology.

147a. Karttikeya from Parasurameshvara temple.

147b. The lazy damsel under a tree.

148a. The amorous couple, from Lingaraja temple Bhuvanesvara.

148b. Sura Sundari, Rajarani temple,

148c. The amorous couple, Rajarani temple, Bhuvanes-vara.

149. The teacher and disciple, Lingaraja temple,
Courtesy : Lalit Kala Akadami

150. Varuna, the sea-god, Rajarani temple, Bhuvanesvara.

151. The amorous couple, Lingaraja temple, Bhuvanes-vara.

152. Mithuna, Mukteshvara temple, Bhavaneshvara
Courtesy : Lalit Kala Akadami

153. Lion rampant on an elephant Konarak
Courtesy : S. K. Saraswati.

154. Amorous couple : Konarak. Courtesy : S. Janah

155a. Jagannatha temple, Puri.
Courtesy : Department of Archaeology

155b. Nataraja, Parashurameshvara temple, Bhuvanesvara.

156. Kandariya Mahadeva temple, Khajuraho.

157a. Woman removing a thorn : Khajuraho.
Courtesy : Lalit Kala Akadami.

157b. Mother and child Lakshman temple. Khajuraho.

158a. Woman with a Mirror ; Rajarani temple. Bhuvaneshvara.
Courtesy : Department of Archaeology.

158b. Mother and child Parswanath temple, Khajuraho.

159. Woman drummer Sun temple Konarak.

160. Cymbal player. Sun temple Konarak.

161. Torso of a drummer Sun temple Konarak.

162. The writing woman Khajuraho
Courtesy : S. K. Saraswati.

163. The lovers : Khajuraho.
Courtesy : Lalit Kala Akadami.

164. The tempting woman : Khajuraho.
Courtesy : Lalit Kala Akadami.

165. Hara-Gauri : Khajuraho. Allahabad Museum.

166. Hara-Gauri : Khajuraho.
Courtesy : Lalit Kala Akadami.

167. Marble image of Saraswati, from Bikaner
Courtesy : Department of Archaeology.

168a. Modhera, Gujarat, Sun Temple, C. A. D. 1026
General view.
Courtesy : N. Basu.

168b. Modhera, Sun Temple, Mandapa from the South.
Courtesy : N. Basu

169a. Modhera, Sun Temple, South Enatrance
Courtesy : N. Basu

170. Modhera, Sun Temple broken roof

170a. Ceiling : Sunak Temple
Courtesy N. : Basu

172. Goddess : Modhera Sun Temple.

173. Modhera, Sun Temple, Surya.

173. Modhera, Sun Temple, Surya.

174. Shiva image from Atru, Kota Courtesy Lalit Kala Akadami.

175a. Mahishasura-Mardini from Nilkantheshvara Temple, Alwar.
Courtesy : Lalit Kala Akadami.

175b. Anantashayi Vishnu from Kota Museum.
Courtesy : Lalit Kala Akadami.

176. Ceiling from Vimala's temple.
Courtesy : Lalit Kala Akadami.

177. Ceiling from Vimala's temple.
Courtesy : Lalit Kala Akadami.

178a. Dancers from Dilwara.
Courtesy : Lalit Kala Akadami.

178b. Hunting scene and row of elephants from Dilwara temple.

179a. Row of Hamsas. Dilwara temple.

180a. Jaina Chakreshvari with attendants.

180a. Dancers from Dilwara.

180b. Dancing Kinnaras Dilawara temple.

181. Narashimha Vanquishing Bali.

182. Four Vidyadevis Dilawara temple.

183. Elephanta, Maheshamurti Right face.

184. Elephanta, Maheshamurti.

185. Elephanta, Maheshamurti, Left face.

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